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CATALOGUE

OF THE

ARCHÆOLOGICAL COLLECTION.

MARLBOROUGH COLLEGE

Natural History Society.

COMPILED BY

F. EDWARD HULME, F.L.S., F.S.A.,

Hon. Member M.C. Nat. Hist. Soc.

68

PART I.

"The people of the next age shall know many things unknown to us; many are reserved for ages then to come, when we shall be quite forgotten, no memory of us remaining. Much work still remains, and much will remain: neither to him that shall be born after a thousand years will matter be wanting for new additions to what hath already been known."

SENECA.

MARLBOROUGH:
PRINTED BY C. PERKINS, TIMES OFFICE.
1873.

Gough adds

D.28.12.88

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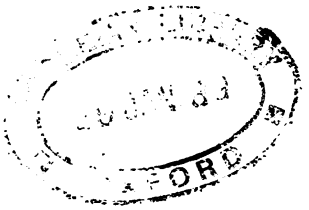

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CATALOGUE.

ARCHÆOLOGY, the study of the past, is a subject not unworthy of the attention which it has more especially in modern times received, for though at first sight a collection of broken pottery and apparently worthless fragments of stone or metal may seem but of little interest, and the accumulation of them a matter too trivial for any expenditure of time or labour, it has nevertheless a deeper interest attached to it than appears on a cursory glance, for as the zoologist or botanist while studying the varied forms of nature, so beautiful in themselves, so admirable in their manifest design feel impelled to look "from nature up to nature's God" and to join the glad pæan, "The Lord is good to all: and His tender mercies are over all His works. All Thy works shall praise Thee O God: and Thy saints shall bless Thee. They shall speak of the glory of Thy kingdom, and talk of Thy power. To make known to the sons of men His mighty acts, and the glorious majesty of His kingdom. Thy kingdom is an everlasting kingdom, and Thy dominion endureth throughout all generations"—so the archæologist musing over his fragmentary remains may see no less the wonderful workings of an over-ruling influence in all the mighty changes that have taken place in the history of man's dominion on the earth; indeed if it be true that "the proper study of mankind is man," little more need be said in justification of such a pursuit, since archæology in contradistinction to botany, astronomy, geology, and other natural sciences, dwells exclusively upon the footprints yet remaining of the bygone generations of humanity, recalling from the dust of centuries the pursuits of men of like passions with ourselves, awakening within our minds an essentially human sympathy, a recognition of the great brotherhood of man.

In small collections like our own, the specimens have little or no intrinsic or material value, but this is a matter that need trouble us but little, for the real value lies in the associations suggested, and if in our collection we are able by the aid of these associations to recall the mighty empire of Rome; Greece, so famous in art, literature and history, the wave of Moslem dominion that swept over Sicily and Spain, or the overwhelming of Pompeii, the historic interest awakened by our fragments will far outweigh any lower consideration. In the hope that we may thus be able to throw a new interest on our collection and evolve a living story from these dead relics of the past, we have drawn up the following critical catalogue of its contents. Two secondary motives have also influenced us in this, first to gather together our scattered riches, and to enumerate them with the system which is so desirable and

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indeed indispensable in any collection worthy of the name, and secondly to detect by this means our deficiencies, and in so doing to point them out, in the hope that the many kind donors of the past, or others as generous, may on seeing the interesting nucleus we have collected, supply some of the many blanks which yet exist. We may perhaps be pardoned if we here mention a few *desiderata*. Any objects from Nineveh, Babylon or Persepolis, such as fragments of pavements, vessels of glass or metal, or portions of cuneiform inscriptions would be especially valuable, as we possess no memorials of the great Assyrian or Persian monarchies, nor have we with one or two small exceptions any mementos as *papyri*, *scarabœi*, &c., of ancient Egypt. Our present collection comprises many examples of Roman manufacture, (though mostly of a fragmentary nature) but is very inadequately supplied with Anglo-Saxon or Danish remains. Of the interesting historic period of the Moorish occupation of Southern Europe we possess but two relics, portions of the Alhambra palace. We are also destitute of any of the finer specimens of Greek pottery, and the many modifications of fine or industrial art, decorative or otherwise, as illuminated M.S.S., enamels, glass mosaic, stone carving, stained glass, memorial brasses, &c., which arose during the mediæval period.

A chronological table of the leading events of archæological, artistic, and historic interest will be found as an appendix, at the end of the catalogue. In drawing our few introductory remarks to a close we would desire on one or two points to disarm adverse criticism. Having hitherto spoken and pleaded in the cause of the Society, I may here in conclusion be permitted to drop the editorial "we," and to speak in my own proper person. Many shortcomings will doubtless be met with, but two very possible objections strike my own mind more especially, and on these I would desire to make a few remarks. I can easily for instance imagine that if my historical observations fall into the hands of a devoted antiquary, he may denounce them as the merest elements of the subject, a twice-told tale: in defence therefore I would plead that this catalogue has been primarily compiled for the boys who compose the working members of a school society, and that matters familar enough to the practised archæologist are frequently, when they chance to lie at all out of his ordinary course of reading, new and strange to the boy. A further objection may be raised as to the want of system shewn in arranging the specimens for cataloguing. "Why not have kept all the things from Pompeii together, and numbered the fragments of mosaic pavements *seriatim*?" In answer to this apparently very valid objection I would point out that our collection is fortunately a growing one, and fresh specimens having been from time to time presented while the catalogue was in course of compilation, they could only be inserted as received, since to put them under all circumstances in what strictly

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speaking would be held to be their proper place might entail the renumbering of some fifty specimens, a process to be again and again repeated with each fresh acquisition ; or the adoption of the somewhat clumsy expedient of using letters in aid of the figures as for instance No. 57, then 57 A, 57 B, &c. This latter plan has also this disadvantage, that one cannot, without counting right through the catalogue, tell the number of specimens in the collection. I now, in conclusion, feeling how valuable such school associations are, present this catalogue to the Marlborough College Natural History Society ; few in number as these pages seem, they represent the pleasant toil of many hours, and they will I trust be accepted as a further proof of my desire to do all that lies in my power to advance the interests of our Society.

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The whole of the objects herein mentioned are marked with Arabic numerals in blue; the dimensions given are inches and twelfths.

1.—Fragment of Samian ware, deep red colour, ornamented by radiating waved lines in relief. Found at Smithfield, presented by Mr. E. L. Hesketh.

Samos, one of the larger islands of the Grecian archipelago, is at present a part of the Turkish dominion. Its early history is lost, mythological fables supplying the place of more reliable information, though according to some writers it was founded by an Ionian colony B.C. 986. In 776 B.C. we find the Samians possessed of a large navy, and distinguished by their mercantile enterprise, carring on large trading operations with Egypt, and planting several colonies. The Samians were greatly famed for their proficiency in the arts, their coinage being especially deserving of attention, while the Samian pottery was, from its excellence, in general demand, and formed one of the principal objects of export. The Persians, Athenians, Egyptians, Syrians, Macedonians, Romans, Arabs, Venetians, Genoese, and Turks have all in turn contested the possession of the island. Herodotus, in narrating the life of Homer, mentions that during his wanderings he chanced to pass near the famous pottery. The potters begged him to compose a poem on their art, offering him the choice of any of their productions; the offer was accepted and the poem has descended to us. It dwells with great exactitude upon the method of manufacture and details the excellence of the results of the potter's skill. This interesting addition to our knowledge of the art-processes of antiquity is entitled "The Furnace." It is also valuable as showing that even in Homer's time, some nine or ten centuries before the Christian era the potteries of Samos were in full operation.

The term Samian must not however be understood to refer exclusively to the productions of Samos, on the contrary by far the greater number of examples of the so-called Samian ware are of Roman workmanship. Cuma, Capua, and Arretium were the chief seats of manufacture. Vases of this character had originally been manufactured at Samos, and were imported to Rome, hence when the Romans began the manufacture of similar ware, the name Samian became applied to it; in the same way that at the present day shawls similar in design to those imported from the east, though made in England are called Indian, or the still more striking anomaly in the name of the ink used by engineers, which largely made in London is nevertheless called Indian, and by a curious *non sequitur* is stamped with Chinese characters. The leading characteristics of the Romano-Samian pottery, are its clear bright red colour,

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accompanied by a slight polish or thin glaze, and the smallness as a general rule of the objects, such as paterae, cups, and bowls. The ornament upon them is either of the simple nature seen in Nos. 1, 2, 3, 4 of our collection, or of the richer character of which we have examples in Nos. 8, 9, 10, where figures, animals, &c., are introduced in relief. This ware is by some writers termed Aretine, from Aretium; Samian is the more ordinary designation, though it unfortunately conveys a false idea. The whole of the examples in our museum are Romano-Samian.

2.—Samian ware, portion of patera, almost entirely plain; one narrow band of incised and radiating lines. A small portion of the foot remaining. Height seven-twelvths of an inch from bottom of foot to the flat and expanded portion of the patera. The foot judging from the fragment preserved must have been about six inches in diameter; found at Smithfield, presented by Mr. E. L. Hesketh.

Patera, (Latin *pateo*, to lie open), an open vessel resembling a broad flat dish or saucer, used by the Greeks and Romans in their sacrifices, the blood of the victim being collected in it for the necessary libations. The term patera hence becomes applied to any such open vessel, even if only for household use, and in no way identified with the service of the altar. The paterae used in making libations at the funeral rites were ordinarily buried with the deceased, hence they are more frequently found in a good state of preservation than would otherwise be the case. Paterae are met with of gold, silver, bronze, glass, and earthenware. The term patera is also applied to any circular, flat, or concave flower-like ornament, whether painted or in relief. The patera form is most commonly met with in classic, Renaissance, and Gothic architecture; see fig 1, a Norman example, fig 3 from the abbey church of Vézelay, France.

3.—Samian ware a fragment of a flat circular dish or patera having a raised rim ten-twelfths of an inch in height. No ornament on it with the exception of two concentric incised lines. Diameter of patera when entire, 7 inches. Found at Smithfield, presented by Mr. E. L. Hesketh.

4.—Samian ware, a fragment, ten twelfths of an inch high, of the rim of a patera or similar vessel, of which judging by the present piece, the diameter was about five inches. Ornamented externally with two narrow bands, and a third much broader. Found at Smithfield, presented by Mr. E. L. Hesketh.

5.—Samian ware, similar in all respects to No. 3.

In all early pottery we find the ornament of a very simple character, and such as could easily be produced while the vessel was still under the potter's hands; thus the concentric lines we have referred to in several of these specimens were produced by the momentary touch of some sharp object, while the vase or patera was revolving with great rapidity in a plastic state upon the potter's wheel. It is very interesting to observe in modern manufacture the

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ease with which a broad band of colour can be thus put upon a plate or saucer by the instantaneous touch of the brush as the ware revolves. These incised lines, so easy to obtain when the vessel is in course of formation, become a permanent feature of the ornament when the pottery is baked. In the same way we find rude ornamental forms produced by broader sunken grooves disposed, not in concentric lines merely, but also in simple patterns; or in other cases by the pressure of the thumb upon the moist clay. Fig. 5,—a sketch of a vase from Nineveh in the British Museum is an elaborate example of the first of these primitive modes of decoration. Fig. 4,—also a vase from Nineveh, shews the second mode; while in fig. 6, a vase discovered at Bawdsey, in Suffolk, and now preserved in our national collection, we have the union of the two. Archaic in style as all these are, we cannot help feeling that in their simplicity of treatment there is also considerable beauty, and indeed the very rudeness of the work has its own special charm, as it testifies alike to the antiquity of the potter's art, and to that inherent love of the beautiful which, not content with the utility alone of an object, seeks to make it pleasing also to the eye. We see this same feeling exhibited in the rude designs scratched on the calabash of the African, and the elaborately carved paddle and club of the New Zealander. Of the extreme antiquity of the potter's art there can be no question. The invention of ceramic manufacture is so evidently coeval with the first dawn of civilization, that we look in vain for any account in the annals of man of its origin, as long before man had written records the potter's productions were in constant demand. Most early nations ascribe their knowledge of the art to the benificent regard and direct instruction of their gods. The Hebrew scriptures contain numerous allusions to the creations of the potter, and the processes employed by him. Thus in the denunciations uttered by the prophet Jeremiah against Israel we find the following passage:—"The Lord said to Jeremiah, arise and go down to the potter's house. Then I went down, and behold he wrought a work on the wheels; and the vessel that he made of clay was marred in the hand of the potter, so he made it again another vessel, as it seemed good to the potter to make it. And the Lord said, O house of Israel, cannot I do with you as this potter? Behold as the clay is in the potter's hand, so are ye in mine hand, O house of Israel." Allusions to the ceramic art are also frequent in the works of the Greek and Latin writers; thus in Plautus we meet with the line "*Vorsutior es quam rota figularis.*" Thou turnest more swiftly than the wheel of the potter. Good examples in addition to the "Furnace" of Homer already referred to, may also be met with in Horace and Juvenal, though it is needless to here quote them. A further proof of the extreme antiquity of the art is seen in the very interesting catacombs of Beni-Hassan, and Thebes. These, from internal evidence, the reading of the

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hieroglyphics, &c., are known to date from about nineteen centuries before the Christian era; thirty-eight centuries, therefore, have passed away since their construction. Many very curious and historically valuable paintings are met with on the walls, illustrative of the daily life, pursuits, wars, ceremonies, and amusements of the ancient Egyptians; and amongst them a series depicting the various processes of the manufacture of pottery: thus we see the preliminary kneading of the clay, the formation of the articles on the wheel, the removal of the ware to the oven for firing. We have transferred one of these figures—a potter making a jar—to our sheet of illustrations, see fig. 12. Though representing the manipulation of so distant a period, the position of the hands and the peculiar rounding of the right arm are absolutely identical with the positions assumed by the workmen of the present time. The Staffordshire "hand" of the reign of Victoria is unable to improve upon the attitude which by experience had already so many hundreds of years ago been proved to be the most favourable for working by this humble subject of Pharaoh. We may also mention, as a curious fact, that besides the Egyptian pottery found in the tombs of Beni-Hassan, Philœ, and Thebes, numerous small vases of Chinese manufacture are also met with. The characters upon them are similar to those at present in use. This discovery testifies alike to a curious commercial intercommunication between these two distant nations, to the antiquity of the ceramic art amongst the Chinese, and to the no less striking antiquity of the curiously formed Chinese characters. These interesting relics of the art of the celestial Empire probably reached Egypt through India, the Egyptians having had commercial dealings with the latter from a very remote period. The almost universal custom in early ages of consecrating certain articles of pottery by employing them when cremation was practised, as the honoured receptacles of the dust of the departed; or, as we more ordinarily find, by burying them with the dead, has happily been the means of preserving in safety things in themselves so fragile, and has thus afforded us a valuable means of study that we could in no other way have acquired.

6.—Samian ware. Very broken fragment. Piece of what must evidently, from the slightness of the curve, have been a large vessel of some kind; portion of the foot also remaining.

7.—Samian ware. Portion of small vase, chiefly the foot. Diameter of foot one inch and seven twelfths. Potter's mark on it. A long and narrow oblong, crossed in the centre by a large circle; within the oblong some letters, illegible.

From the great ease with which the plastic clay can before baking be stamped or scratched, and the equal certainty that after it has passed through the fire any devices stamped or painted upon it remain an imperishable record

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of its origin, great use has been made from the earliest times of one or other of these methods of identifying the ware with its seat of manufacture; while at other times these means have been employed to transmit to posterity the monarch under whose rule any great structure was erected. Thus the sun-burnt bricks, so extensively used by the Egyptians, were made at the government works, and stamped with the name of the Pharaoh (Egyptian, *Pa-Ouro*, the king), then reigning. The Assyrian and Babylonian sovereigns caused their names to be in like manner impressed upon the bricks before they were burnt. The Assyrian government potter was also largely employed in the fabrication of cylinders, or hexagonal prisms of clay. These were stamped all over in the curious wedge-shaped characters of Assyria with the government records. About ten thousand of these singular records were found in the palace at Kyonjik, built by Sennacherib about B.C., 702. Some hundreds of these are now preserved in the British Museum, the Louvre, and other national collections; many have been translated by experts and found to possess historic details of the highest interest and value: thus to mention one example alone, we have the history of Sennacherib's campaign against Judæa. His defeat is naturally not dwelt upon. The passage runs thus:—"Hezekiah, the king of Judah, who had not submitted himself to my authority, forty-six of his principal cities and fortresses* and villages dependent on them of which I took no account I captured, and carried away their spoil. I shut up himself within Jerusalem, his capital city. The fortified towns and the rest of his towns which I spoiled, I severed from his country, and gave to the kings of Ekron, Ascalon, and Gaza, so as to weaken his power. Over and above the former tribute imposed upon these countries, I added a tribute the nature of which I fixed." Roman tiles frequently have the date of their manufacture stamped upon them in bas-relief, or the names of the consuls at the time in power. The Roman soldiers were employed during times of peace in potting, road-making, or other useful labour. The bricks made by the military generally have the name and title of the legion or cohort or its commander stamped upon them in an abbreviated form, thus those that are found in the numerous excavations made for building purposes in the city of London are frequently stamped with the letters P. P. R. B. LON. an abbreviated form of *Proprætor Britanniæ Londinii*. Others have P. C. B. LON. *Prima Cohors Britonum Londinii*. The first cohort of the Britons, stationed at London. In more modern times this custom of placing upon some part of the object not exposed to view a distinctive mark has continued in force, thus the Dresden porcelain of the

"* Now in the 14th year of King Hezekiah did Sennacherib, king of Assyria, come up against all the fenced cities of Judah and took them."—II Kings, xviii, 13.

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royal factory at Meissen has two crossed swords, while the ware produced at the celebrated Chelsea works was marked with an anchor, that of Derby had a D, surmounted by a crown, while the ware of Swansea has a trident.

8.—Samian ware. Small fragment, upon it in relief a running stag.

9.—Samian ware. The size and nature of the ornament shows it to be a portion of a large and richly decorated piece of pottery; portions of two human figures are distinguishable upon it. A small fragment of a foreign substance resembling slag or cinder has passed completely through it, caused by an accident during the firing. The ware is chipped all round it, efforts having evidently been made to dislodge it when detected.

10.—Samian ware. Fragment of large and elaborately enriched vase. In relief, a figure of nymph reclining against a rock, the right hand arranging her flowing tresses, while in the left she holds a small mirror.

The subjects of the bas-reliefs met with in the Romano-Samian vases are very varied in their character, some being derived from mythological sources, others from famous works of sculpture or architecture, gladiatorial combats, bands of animals, or a simpler class of designs based on arabesque, foliated, or floral forms.

11.—Specimens 11 to 18 inclusive are all examples of early pottery, probably British. Blue clay is the material employed, giving a dull and darkish grey effect after firing. None of them glazed on either inner or outer surface. No. 11 is evidently a portion of a strainer, being pierced over its whole surface with holes the tenth of an inch in diameter and about the third of an inch apart.

12.—Handle of vase, inner surface plain in section, outer surface composed of two parallel rounded mouldings.

13.—Portion of large vessel having almost upright sides. Upon it a rude zig-zag ornament in relief.

14.—A small and very irregular fragment, possessing no features of interest to call for any remark.

15.—A small portion of what, judging from the curve, must have been when entire a very large vase. A sunk line running round it, and a curious series of loops formed from one continuous line, identical in effect with the form that would be produced by writing a number of small e's, without removing the pen. This band of ornament was marked upon the ware with a small blunt tool while the clay was still plastic, as the forms are slightly sunk and the clay is from the pressure a little smoother than on the body of the fragment. The effect produced is however so delicate that it is only when the piece is held in a certain position to the light that the ornament becomes visible.

16.—Fragment of large vase. The decoration consists of two incised lines placed horizontally at a distance of one and three-twelfth inches apart,

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between these and occupying the whole intervening space a closely set row of perpendicular cuts.

17.—Very small fragment. The ornament upon it is curious from its rudeness. It is composed of a series of small round pellets of clay touching each other and roughly flattened down.

18.—Portion of upright side of a large vase. The ornament consists, as shewn in our second illustration, of two notched bands in relief.

19.—Piece of plaster, Roman. About three-quarters of an inch in thickness, one side smooth and stained of a deep red.

The Romans in the internal decoration of their houses largely employed a plaster or stucco of great beauty. The walls were first carefully as a ground work covered by a coarser plaster made by the admixture of pozzolana and lime. The final and outer coating was compounded of gypsum and pulverized stone or marble, and was termed *albarium* from its beautiful whiteness or *opus marmoratum* from its resemblance in appearance to marble. Upon this prepared surface the required designs were painted. The discoveries at Pompeii afford us a very good idea of the nature of those designs. The ordinary arrangement was to divide the wall of the room into three distinct horizontal portions, the lower part or *dado* being about one-sixth the height of the wall, then a broad space divided by painted pilasters into a series of large panels, and above all and extending downwards to the extent of one-fourth or fifth of the wall, the frieze. These broad divisions were ordinarily rendered very distinct by the system of colouring, the dado being generally darkest and richest in colour, the panelling lighter and more brilliant, and the frieze most delicate of all in tint. Our present specimen is no doubt a portion of such mural panel. In the centre of each panel was ordinarily placed some graceful figure such as a nymph, cupid, or bacchante, or at others a group representing some mythological or historical event or fanciful composition, painted with wonderful freedom and power of handling, while along the frieze we frequently meet with a series of figures, grotesques, animal forms, quaintly treated, garlands of flowers, or arabesque ornaments. Of some few of these fanciful animal forms we have examples in our 15th illustration. The whole style of the decoration introduced is, however, so capricious that it is impossible to lay down any laws or fixed principles.

20.—Boar's tusk. Often found with old pottery, probably used in the manufacture, to form the incised patterns on the vase before firing.

The wild hog, *Sus Scrofa*, the origin of our domestic race, though now long extinct in Britain, was at one time very common in these islands. It is still abundant in the forests of France, Germany, and other parts of Europe. The habits of the wild hog are nocturnal, the day being spent in its lair beneath the outlying roots of some great tree, a cave, or other similar dark

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retreat in the thickest and gloomiest part of the forest. Considerable damage is done to the crops in the vicinity from the ploughing up of the ground by these animals in their search for acorns, roots, or grain. In all ages, classic, mediæval, and modern, the hunting of the boar has been a favourite sport with the privileged, and severe edicts have in past times been made for its protection. By one of the numerous laws of William the Conqueror for preserving the supply of animals for the chase, anyone detected in putting a stag, roebuck, or wild boar to death, was deprived of his eyesight, or even if the offence was an aggravated one, of his life; these being, in the old hunting phraseology, "noble beastes of Venerie." The huge canine teeth or tusks of the wild boar are very formidable weapons, and have frequently been used by the infuriated animal with fatal effect. They not unusually attain to the length of eight or nine inches. The fossil remains of several extinct species of an allied genus are met with throughout Europe. Amongst our Saxon forefathers the domesticated hog was held of great importance, a man's wealth largely consisting of his numerous herds of swine. Many nations hold the animal in abhorrence; neither Jews, Brahmins, Mahomadans, Abyssinians, nor Copts, will partake of its flesh, nor hold it as property. In ancient Egypt the swineherd was deemed polluted, and was prohibited from entering any temple; while the pig was consecrated to and held symbolical of Typho, the evil spirit.

21.—Fragment of early pottery. Pale cream colour; very rudely incised pattern. Curious from its unusual thinness, being scarcely the sixth of an inch thick.

22.—Fragment of red clay pottery, covered with an incised pattern composed of a series of almost contiguous upright rows of very minute lines. Each row is about ¼ inch wide, and contains from eighteen to twenty of these narrow lines in each inch of its length.

23.—Fragment of large vessel. Red clay. Roughly incised with a great number of small and slightly oblique gashes.

The colour of pottery is influenced by the clay used, its admixture with other substances, or the nature of the glaze employed. The white china which we ordinarily use, and which is at once so beautiful in its semi-transparent effect, the smoothness of its texture, and so remarkable from the cheapness at which it is produced, is made of the finest Cornwall clay, with a large admixture of flint. About 45,000 tons of clay and flint are transferred annually from Cornwall to Staffordshire for this manufacture. By the addition of manganese to the clay, a black ware is produced. The dull grey ware is made of the fine marl found in the Staffordshire potteries, between the coal strata, or a whiter clay is stained with the oxide of nickel. Various tints of brown are produced by the deep red clay as a base, combined with

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oxide of iron, bole, and several other materials. Blue is produced by the addition of the oxide of cobalt. The ancient Egyptians employed a white ware, colouring it by oxides of tin, copper, manganese, and silver. One of these glazes, resulting in a delicate turquoise blue, was long kept a secret; the pottery thus coloured was largely exported to Italy, Greece, and other countries. Many beautiful specimens of it may be seen in the British Museum. The "body," as it is technically termed, of the pottery of the Assyrians was yellow; but they, like the Egyptians, were acquainted with the art of glazing it of various colours by means of metallic oxides. Many examples of this, dating from about nine centuries before our era, may be seen in our national collection. The Greeks used a fine white ware made of pipe-clay, and other kinds made of yellow ochre, brown ochre, and light red, composed of ground terra cotta; a more brilliant red being produced by the addition of oxide of iron. The black ware of the Etruscans was made of a clay mixed throughout with manganese and oxide of iron; these ingredients being incorporated with the clay, and not merely added as a surface glaze; the ware, as may easily be seen by examining a broken piece, is of the same colour throughout. The black ware of Etruria was largely exported to Rome. These Etruscans were a colony of Phœnicians, who emigrating from Tyre about ten centuries before the Christian era, established themselves in Italy. One of the districts of the Staffordshire pottery is called Etruria in honour of these early followers of the potter's art. The Romano-Samian ware we have already seen was of a clear and brilliant red.

In the flooring tiles so largely used in the churches of the middle ages, and the employment of which has lately undergone so great a revival, we find a curious application of the use of two or more clays to form one design. Red clay is taken as a basis, and by means of a 3-inch, 4-inch, or 6-inch mould is formed into a square of the required size, the face of this is then impressed with a die cut to the shape of the pattern: this sunken portion is then filled in with white clay of about the consistency of thick cream. After some considerable exposure to gentle heat, the surface of the tile is reduced to a perfect level, and the whole is then covered with a yellow glaze. The tiles are then exposed again for from ninety to one hundred hours in a kiln at an intense heat; after allowing them to cool gradually they are taken out, and the pattern is found developed for all future time in a clear yellow on a ground of rich reddish brown. Many fine examples of the original tiles, from various sources, may be seen in the British Museum, and that at South Kensington. In the latter there is an especially fine series from Chertsey Abbey.†

† Chertsey Abbey, founded in 666. Benedictine order. Erchendwald, who converted the Saxons to Christianity, was its first abbot. Though now but one small gateway remains, it was for many centuries the seat of one of the richest and most powerful religious bodies in the kingdom. King William confirmed at the conquest all that his predecessors had done, granting their possessions to them free of all tax and giving them entire jurisdiction over their broad lands. Dissolved by Henry VIII.

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The ware known as Majolica owes, in addition to its artistic merit, much of its value and interest in the eyes of collectors to its lustrous metallic glaze. It derives its name from the island of Majorca, whence it was first brought to Italy, the great seat of its ultimate manufacture. The Mussulman king of the Balearic isles having by atrocious acts of piracy spread terror over all the maritime portions of France and Italy, and having at one time twenty thousand Christian captives suffering a cruel imprisonment at his hands, in the year 1113, at the great feast of Easter, the archbishop of Pisa in a burning discourse exhorted the Pisans to rush to the deliverance of their brethren, and to destroy the power of the infidels. Great enthusiasm was kindled, and men at once took up arms for a religious war. The conflict was a very prolonged and sanguinary one, Majorca, the chief town of the island of that name, resisted their efforts for a whole year; eventually however the Moslems were defeated, their king, Nazaredeck was slain, and the Pisans returned triumphant, with the rescued prisoners, to their native city, their galleys in addition being laden with spoils of war of immense value. Conspicuous amongst these trophies were the specimens of Majolica ware in question. For about two hundred years they appear to have been venerated as religious trophies, we have at least no authentic knowledge of any attempt being made to imitate them before the 14th century. Instead of preserving them in any public building, the Pisans built them into the external walls of their churches, thus in the very old church of Santa Apollonica there is a row of these plates extending along the west front of the building, and other rows along the sides, over the overhanging cornice. In some of the oldest churches of Rome and Pavia also they are met with under similar circumstances. In the year 1500 a school of artistic pottery arose at Pesaro, and produced many excellent works; the finest period however was between the years 1540 and 1560, the perfection of the work during that time being greatly due to the enlightened patronage and support of Guidobaldo the second, Duke of Urbino. He formed large collections of the drawings of Raffaele and other great masters for the elevation of the taste of his decorative artists, and by personal study and actual practice of the art testified the earnestness of his desire for its promotion. From the circumstances of many free renderings of Raffaele's work being thus met with upon the Majolica of Pesaro, some English writers have termed it Raffaele ware, but there is no sufficient evidence to confirm the early belief that the great artist ever himself painted any of the pieces, or that they were in even the most limited way executed under his direction, indeed those which connoisseurs unanimously recognize as the finest examples were not produced till some twenty years after his death. As it chanced that two of the most skilful artists of the factory bore the same honoured name a further element of uncertainty was introduced, as this circumstance no doubt helped to

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increase the misunderstanding, since the work was thus truly performed by a Raffaele and was marked accordingly on the back of the ware, but it was nevertheless not the production of the Raffaele to whom our thoughts at once turn when the name is mentioned. The figures are ordinarily outlined in blue or black, the draperies being coloured, and the creamy white of the ground colour of the ware left for the flesh. The glaze is either of a rich ruby colour and metallic iradescent lustre, or a rich yellow having all the splendour and sheen of gold. Pesaro, Urbino, and Florence were all seats of the manufacture. The wares made at Gubbio are still more famous for their splendid lustre, the ruby tints of Pesaro being carried to a yet higher and unrivalled degree of intensity of colour, some examples are also noted for their golden or coppery lustres. Faenza (whence the term fayence applied by French archæologists and others to Majolica ware) Castel-Durante, Arezzo, Perugia, Bologna, Ferrara, Ravenna, Deruta and other Italian towns had also schools of ceramic art. Many fine examples of Faenza ware, generally known by its dark blue ground with arabesque forms in orange upon it, or alternate panels of those colours, may be seen in the South Kensington Museum. The death of Duke Guidobaldo was a heavy blow to the Florentine manufacture, as when his fostering patronage was withdrawn there was not a sufficient public demand for the higher class work to maintain the old standard of excellence. The importation also about this time of several fine examples of Chinese pottery into Europe and the consequent diversion of public taste, may have tended still further to influence adversely the sinking manufacture. The secret of the ruby lustre was lost even in the 16th century, though it has recently been imitated with a fair amount of success by the potters of Italy, France, and England. The various richly coloured lustres were produced by preparations of lead, silver, copper and gold, while a very brilliant white glaze with the prized metallic lustre was produced from tin.

24.—Fragment of a brick, Roman, red clay. A portion of the construction for heating a bath.

The use of the bath was an important feature of the daily life of the Romans in all towns of any size. The baths themselves, though originally of a simple and unostentatious character, utility being the great consideration in their construction, ultimately became one of the principal means for the display of that luxury and effeminacy which contributed so largely to the downfall of the Empire; thus Pliny for example in one of his writings holds up to reprobation the custom of flooring the bath with silver, while the following extract from Seneca indicates still more fully the pitch of luxury arrived at in his day. "That person is now held to be poor and sordid whose walls shine not with a profusion of the most precious materials, the marbles of Egypt, inlaid with those of Numidia; unless the walls are laboriously stuccoed in imitation of

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painting; unless the chambers are covered with glass; unless the Thasian stone, formerly a rare sight even in temples, surrounds those capacious basins, into which we cast our bodies weakened by an immoderate use, and the water is conveyed by silver pipes. As yet I speak only of plebeian baths: what shall I say when I come to those of our freedmen? What a profusion of statues! What a number of columns do I see supporting nothing, but placed as an ornament merely on account of the expense! What quantities of water murmuring down the steps! We are come to that pitch of luxury that we disdain to tread on anything but precious stones. Now we reckon a bath fit only for moths and vermin if its windows are not so disposed as to receive the rays of the sun during its whole course: unless from the bathing vessel we have a prospect of the sea and land; so that what brought crowds together to view and admire it when first built, is now rejected as antiquated, so inventive is luxury in finding new things to obliterate her own works." The size of many of the buildings was very considerable, thus the ruins of the baths of Caracalla at Rome extended over a square of which each side was about equal to a quarter of a mile, this is not surprising when we bear in mind that in addition to the rooms actually used for bathing in, there were others devoted to the exchange of the news of the day, large halls for athletic sports, and also extensive gardens within the circuit of the walls.

The following extract from Eustace, an old writer, in reference to the baths of Caracalla will be of interest. "At each end," he says, "were two temples, one to Apollo, and another to Æsculapius, as the tutelary deities of the place, sacred to the improvement of the mind, and care of the body; the two other temples were dedicated to the two protecting divinities of the Antonine family, Hercules and Bacchus. In the principal building were, in the first place a grand circular vestibule, with four halls on each side, for cold, tepid, warm, and steam baths; in the centre was an immense square for exercise when the weather was unfavourable for it in the open air; beyond it a great hall, where sixteen hundred marble seats were placed for the convenience of the bathers; at each end of this hall were libraries. This building terminated on each side in the court surrounded with porticoes, with an *odeum* for music, and in the middle a spacious basin for swimming. Round this edifice were walks shaded by rows of trees, particularly the plane; and in its front extended a gymnasium, for running, wrestling, &c., in fine weather. The whole was bounded by a vast portico, opening into *exhedræ* or spacious halls, where the poets declaimed, and philosophers gave lectures to their auditors." The construction and maintenance of baths and the provision of public sports were the two means ordinarily resorted to by the Roman emperors to preserve and increase their popularity with the multitude, hence it happens that in the city of Rome alone, in addition to those of Caracalla, we have the baths

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of Nero, Titus, Diocletian, and Domitian. In some cases a small fee was charged, viz., the fourth of an *as*, a sum scarcely of equivalent amount to a farthing of our money, but very frequently the public had the use of them gratuitously; Agrippa for instance bequeathed his private baths with their surrounding gardens, for the use of the citizens, free of cost, leaving certain estates for their support. The walls of the baths were richly decorated, the floorings were of elaborate mosaic, and a great use, as we see from our extract from Seneca, was made of sculpture. The famous Farnese Hercules was discovered in some excavations made in 1540 on the site of the baths of Caracalla, while more recently the no less renowned group of the Laocoon was recovered from the ruins and debris of the baths of Titus.

The system of bathing practised by the Romans, though somewhat similar to that of the Turks and Russians, differed in some respects. It was as follows —on entering the building the *capsarii* or slaves to guard the clothes and portable valuables of the bather were in attendance. After undressing he proceeded to the *unctuarium*, where he anointed himself according to his means and tastes, a great choice of unguents and perfumes, of varying cost and possessing various qualities, being placed at his disposal. The old writers mention amongst many others with which we are not now familiar, preparations of roses, myrrh, lavender, vine, cinnamon, thyme, and mint. After anointing, the bather passed into the *sphæristerium*, a room devoted to various exercises, and after taking a due amount of exertion the *caldarium* was entered, the room devoted to the actual bathing. The baths being very warm, the bather on completing his ablutions, on passing from the *caldarium*, entered the *tepidarium*, and remained there some time in conversation, reading or listening to orations, that the body might not be suddenly exposed to the outer air after the great heat of the *caldarium*. The *frigidarium* was then entered in order to still further soften the transition. The heat of the various apartments was regulated by an elaborate system of pipes passing from the furnace or *hypocaustum*. The furnace was generally beneath the *caldarium*, and by means of openings in flues let into the floors and walls the due amount of heat was maintained.

25.—Portion of ligulate handle of vase. Buff clay. The width of the handle is 1¼ inches: its thickness five-twelfths of an inch. The interior surface is plain, the exterior fluted by three roll mouldings.

26.—Fragment of glass. From the bed of the Thames. Presented by Mr. E. L. Hesketh. Rich play of iradescent colours.

The manufacture of glass is of the highest antiquity. On the mural paintings of the tombs of Beni Hassan, naar Thebes, which we know from historical evidence to have been executed more than 3,800 years ago, many interesting illustrations are given of the daily life of the Egyptians, and

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amongst these we have a group of glass-blowers at work with their blow-pipes and furnace. Bottles and other objects of glass are also commonly found in the tombs, and Strabo speaks of a certain kind of earth found near Alexandria, "without which," he says, "it is impossible to make certain kinds of glass of many colours and of a brilliant quality." Such too was their practical skill that they imitated with success the emerald, amethyst, and other precious stones, while some mock pearls discovered by Sir Gardner Wilkinson were so well counterfeited that he tells us a strong lens was needed to detect the imposition. Glass beads were much used by the Egyptians for necklaces, and arranged in a kind of ornamental network for the adornment of mummy wrappings, this network being generally placed over the breast of the deceased. Many examples of this may be seen in the British Museum. Alexandria was for a long time a very important seat of glass manufacture, and from thence the Romans for a considerable period drew their supply. The Phœnicians established considerable factories at Sidon, probably based upon experience from Egyptian sources derived in their voyages. The supply of glass for Greece was for a great length of time derived from the Sidonians, though ultimately the secret of manufacture leaked out and the Greeks established glass-works of their own. Many beautiful glass vessels have been found amongst the ruins of Herculaneum and Pompeii. The Romans were well acquainted also with the art of colouring glass and the manufacture of lenses as a means of kindling fires, &c. In one of the plays of Aristophanes, who wrote his comedies some four centuries before the Christian era, we have a curious passage illustrative of this last use of glass. One of his characters, Strepsiades, says—"You have noted a pretty toy, a trinket in the shops, which being rightly held, produces fire from things combustible—put now the case! Your bailiff comes, shews me his writ. I standing thus, do you mark me, in the sun's stream, measuring my distance, guide my focus to a point upon his writ, and off it goes, in smoke." Pliny, speaking of glass in the 36th book of his Natural History, says that some mariners who had a cargo of soda (or nitre) on board their vessel, having landed on the banks of the river Belus, a small stream at the foot of Mount Carmel, for want of available stones placed their cooking pot upon some blocks of soda, which being fused by the heat with the sand of the river bank, produced a liquid and transparent stream, and that such was the origin of glass. This explanation of the discovery of glass, though the one ordinarily quoted, is open to one great objection—a much greater temperature is needed to cause fusion than any that we have at all a right to assume probable or even possible in the circumstances of the narrative. Pliny, writing about the year of our Lord 70, speaks in high terms of the produce of the glass works of Sidon, "whence," he says, "came in former times all the beautiful glass that we now possess;" he also refers to the Gaulish glass-workers. The

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Gaulish and Gallo-Roman tombs contain almost invariably urns, cups, and lachrymatories. The glass of which they are made is generally beautifully iradescent, and glows in different lights in all the colours of the rainbow. This peculiar prismatic colouring (see present specimen) arises from decomposition of the surface, and was not the original intention of the makers. The famous Portland vase, preserved in the British museum, with its figures in white and in high relief on a ground of rich blue, is one of the noblest examples extant of the skill of the Romans in the art of glass making. During the middle ages Venice was the chief source of supply, the productions of the little island of Murano being in request throughout the whole of Europe. Many curious varieties were produced, such as the enamelled, and the filagree glass, or *Latticinio*, in which thin threads of differently coloured glass are incorporated in the body of the vase, and by curious methods of manipulation formed into a delicate lattice-work (hence the name) of coloured lines within the general colourless mass of the vessel. *Aventurine* was produced by mingling small filings of gold with the glass in the making. These particles in the body of the glass have a brilliant and beautiful effect. We need not here speak of the various modifications recognized by the modern manufacturer, such as crown, flint, blown, cast, plate, &c., though we may mention that so great is the use of glass, and more especially since the repeal of the duty in 1845, that of one description only—plate—more than 3,000,000 feet are annually made, at an estimated value of about £470,000. The colouring matter required in staining glass is very small in proportion to the mass of glass to be stained. One twenty-thousandth part of gold will give a rose-coloured tint, while six cwt. of glass will become a rich ruby red by the addition of four ounces of the oxide of gold; or the same quantity, six cwt., will become a golden topaz colour by the addition of three pounds of oxide of uranium; while a like quantity will be made a brilliant azure blue by the addition of six pounds of the oxide of copper.

27.—Neck of earthen vessel, height of fragment 2¾ in., diameter of mouth 2 in. A very small portion of its single handle remaining. Two very large and coarsely incised lines round the neck.

28.—Roman lamp. Perfect. Dark red ware; diameter of circular part, 2¾ inches; total length, including handle, 4 inches. Winged female figure in centre in relief.

No articles perhaps are more ordinarily met with than lamps, in all excavations in search of Roman antiquites. They may be met with of every variety of size and design, and of every degree of value, some being of the simplest construction, while others show great elaboration, at no doubt a proportionately enhanced cost. The materials used are earthenware, bronze, and iron, or in the more elaborate specimens inlays of several metals are intro-

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duced. A great variety of these lamps may be seen in the British Museum. The lamp was ordinarily placed upon a candelabrum, a tall and slender stand having a broad base, and a flat top of sufficient size to hold the lamps securely. These were generally of bronze, though some few have been found of iron. They invariably stand upon three ornamental feet, ordinarily those of griffins or lions; while in some cases the shaft is made telescopic, so as to enable the light to be raised or lowered at will.

29.—Small fragment of Roman glass found at Ostia.

Ostia, the *Ostium Tiberinum* was the port of Rome. Founded by Ancus Martius. Though now a complete and desolate ruin, it was, under the Romans, a large and important town. Ostia was destroyed by the Saracens in the 5th century, and has never been rebuilt. A modern town has grown up at about a mile from the ancient Ostia. Ostia, originally at the mouth of the Tiber, is now, owing to the action of the sea, about three miles inland.

30.—Irregular fragment of jet from Popeii.

31.—Polished jet. Pompeii. Portion of a necklace. Pierced near the upper part for threading. Oblong, ten-twelfths of an inch by seven-twelfths. The inner side flat, the outer slightly convex.

32.—Small fragment of dove-coloured marble, with purple blotches and veins. Pompeii.

33.—Piece of red brick. Pompeii. Nothing to call for remark: its interest consists exclusively in the associations connected with the locality where found.

Pompeii, it is perhaps scarcely necessary to remind my readers, was an ancient Roman town, which, from its position, near the base of mount Vesuvius, was overwhelmed during a volcanic eruption in the year 79 of our era. Though originally a maritime town, changes of the sea line have resulted in its being now some distance inland. The name of the city is met with from time to time in Roman records, and in the writings of several of the Roman authors, though it seems to have been rather as a place devoted to recreation, a watering-place like our modern Brighton and Scarborough, than from any higher and historic interest. It suffered very severely from earthquakes in the years 63 and 64 of our era, and fifteen years afterwards perished together with a neighbouring city Herculaneum during the eruption of Vesuvius we have already alluded to; Pompeii being overwhelmed by the showers of ashes, Herculaneum by streams of molten lava. Owing to this difference in the elements of destruction, we meet with numerous relics from Pompeii, the ashes being removable without much difficulty, while but few remains of Herculaneum are accessible, as the lava on hardening becomes like rock, rendering excavation exceedingly difficult and tedious. The showers of stones and ashes, though causing a deposit of varying

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depth, form a mass seldom more than about twelve feet in depth, while Herculaneum, from its nearer proximity to Vesuvius, has had successive streams of lava from time to time rolling over it, till the city lies buried beneath from eighty to a hundred feet of superincumbent rock. Dion Cassius mentions in his writings that the volcanic dust, during the eruption when these two cities were destroyed, was so abundant that even at Rome the light of the sun was clouded; it also reached Syria and Egypt.

Two letters written by the younger Pliny to Tacitus the historian are fortunately extant, and though their length is somewhat considerable, their interest, Pliny being an eye-witness of the scenes he describes, is so great that I think I am justified in introducing them. "Your request that I would send you an account of my uncle's death, in order to transmit a more exact relation of it to posterity, deserves my acknowledgements; for, if this accident shall be celebrated by your pen, the glory of it, I am well assured, will be rendered for ever illustrious. And notwithstanding he perished by a misfortune, which as it involved at the same time a most beautiful country in ruins, and destroyed so many populous cities, seems to promise him our everlasting remembrance; notwithstanding he has himself composed many and lasting works; yet I am persuaded the mentioning of him in your immortal works will greatly contribute to maintain his name for ever. Happy I esteem those to be, whom providence has distinguished with the abilities either of doing such actions as are worthy of being related, or of relating them in a manner worthy of being read; but doubly happy are they who are blessed with both these uncommon talents; in the number of which my uncle, as his own writings and your history will evidently prove, may justly be ranked. It is with extreme willingness, therefore, I execute your commands; and should indeed have claimed the task, if you had not enjoined it. He was at that time with the fleet under his command at Misenum. On the 24th of August, my mother desired him to observe a cloud which appeared of a very unusual size and shape. He had just returned from taking the benefit of the sun, and after bathing himself in cold water, and taking a slight repast, was retired to his study. He immediately arose and went out upon an eminence, from whence he might more distinctly view this very uncommon appearance. It was not at that distance discernible from what mountain this cloud issued, but it was found afterwards to ascend from mount Vesuvius. I cannot give a more exact description of its figure, than by comparing it to that of a pine tree, for it shot up a great height in the form of a trunk, which extended itself at the top into a sort of head; occasioned, I imagine, either by a sudden gust of air that impelled it, the force of which decreased as it advanced upwards, or the cloud itself being pressed back again, by its own weight,

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expanded in this manner; it appeared sometimes bright and sometimes dark and spotted, as it was more or less impregnated with earth and cinders. This extraordinary phenomenon excited my uncle's philosophical curiosity to take a nearer view of it. He ordered a light vessel to be got ready, and gave me the liberty, if I thought proper, to attend him. I rather chose to continue my studies: for as it happened, he had given me an employment of that kind. As he was coming out of the house he received a note from Rectina, the wife of Bassus, who was in the utmost alarm at the imminent danger which threatened her: for her villa being situated at the foot of mount Vesuvius, there was no way to escape but by sea: she earnestly entreated him, therefore, to come to her assistance. He accordingly changed his first design, and what he began with a philosophical, he pursued with an heroical turn of mind. He ordered the galleys to be put to sea, and went himself on board with an intention of assisting not only Rectina, but several others; for the villas stand extremely thick upon that beautiful coast. When hastening to the place from whence others fled with the uttermost terror, he steered his direct course to the point of danger, and with so much calmness and presence of mind, as to be able to make and dictate his observations upon the motion and figure of that dreadful scene. He was now so nigh the mountains, that the cinders, which grew thicker and hotter the nearer he approached, fell into the ships, together with pumice stones, and black pieces of burning rock: they were also in danger not only of running aground by the sudden retreat of the sea, but also from the vast fragments which rolled down from the mountain and obstructed all the shore.

Here he stopped to consider whether he should return back again, as the pilot advised. "Fortune, said he favours the brave: carry me to Pomponianus." Pomponianus was then at Stabia. He had already sent his baggage on board; for though he was not at that time in actual danger, yet being within the view of it, and indeed extremely near, if it should in the least increase he was determined to put to sea as soon as the wind should change. It was favourable, however, for carrying my uncle to Pomponianus, whom he found in the greatest consternation: he embraced him with tenderness, encouraging and exhorting him to keep up his spirits, and the more to dissipate his fears, he ordered, with an air of unconcern, the baths to be got ready; when after having bathed he sat down to supper with great cheerfulness, or at least (what is equally heroic) with all the appearance of it. In the meanwhile the eruption from mount Vesuvius flamed out in several places with much violence, which the darkness of the night contributed to render still more visible and dreadful. But my uncle in order to soothe the apprehensions of his friend, assured him it was only the burning of the villages, which the country people had abandoned to the flames: after this he retired to rest, and

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it is most certain he was so little discomposed as to fall into a deep sleep; for being pretty stout and breathing hard, those who attended without heard him snore. The court which led to his apartment being now almost filled with stones and ashes, if he had continued there any time longer, it would have been impossible for him to have made his way out: it was thought proper therefore to awaken him. He got up and went to Pomponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together whether it would be more prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers, and threatened destruction. In this distress they resolved for the fields, as the less dangerous situation of the two; a resolution which while the rest of the company were hurried into by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell around them. It was now day everywhere else, but there was a deeper darkness prevailed than in the most obscure night; which however was in some degree dissipated by torches and other lights. They thought proper to go down farther upon the shore to observe if they might safely put out to sea; but they found the waves still ran extremely high and boisterous. There my uncle, having drunk a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the fore-runner of them, dispersed the rest of the company, and obliged them to rise. He raised himself up with the assistance of two of his servants and instantly fell down dead: suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and being frequently subject to a difficulty of breathing. As soon as it was light again, which was not until the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead. You will choose out of this narrative such circumstances as shall be most suitable to your purpose; for there is a great difference between what is proper for a letter and a history; between writing to a friend, and writing to the public. Farewell."

In answer to a further appeal to him from Tacitus for still further information, he goes on to say—"The letter which in compliance with your request, I wrote to you concerning the death of my uncle, has raised, it seems, your curiosity to know what terror and dangers attended me while I continued at Misenum, for there I think the account in my former letter, broke off. My uncle having left us I pursued the studies which prevented my going with him, till it was time to bathe, after which I went to supper and from thence to

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bed, where my sleep was greatly broken and disturbed. There had been for many days before, some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania: but they were so particularly violent that night that they not only shook everything about us, but seemed indeed to threaten total destruction. My mother flew to my chamber, where she found me rising in order to awaken her. We went out into a small court belonging to the house, which separated the sea from the building. As I was at that time but eighteen years of age, I know not whether I should call my behaviour in this dangerous juncture, courage or rashness, but I took up Livy and amused myself with turning over that author, and even making extracts from him, as if all about me had been in full security. While we were in this posture, a friend of my uncle's, who was just come from Spain to pay him a visit, joined us; and observing me sitting by my mother with a book in my hand, gently commended her calmness, at the same time that he reproved me for my careless security. Nevertheless, I still went on with my author. Though it was now morning the light was exceedingly faint and languid: the buildings all around us tottered, and though we stood upon open ground, yet as the place was narrow and confined, there was no remaining there without certain and great danger: we therefore resolved to quit the town. The people followed us in the utmost consternation and, as to a mind distracted with terror, every suggestion seems more prudent than its own, pressed in great crowds about us in our way out. Being got at a convenient distance from the houses, we stood still in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out, were so agitated backwards and forwards though upon level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself and to be driven from its banks by the convulsive motion of the earth: it is certain at least that the shore was considerably enlarged and several sea animals were left upon it. On the other side a black and dreadful cloud bursting with an igneous serpentine vapour darted out a long train of fire, resembling flashes of lightening, but much larger. Upon this our Spanish friend, whom I mentioned above, addressing himself to my mother and me with great warmth and earnestness: "If your brother and your uncle," said he, is safe, he certainly wishes you may be so to, but if he has perished, it was his desire no doubt that you might both survive him: why therefore, do you delay your escape a moment?"—We could never think of our own safety we said while we were uncertain of his. Hereupon our friend left us, and withdrew from the danger with the utmost precipitation. Soon afterwards the cloud seemed to descend over the whole ocean: as indeed it entirely hid the island of Capreæ, and the promontory of Misenum. My mother strongly conjured me to make my escape at any rate, which as I was

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young I might easily do; as for herself, she said, her age rendered all attempts of that sort impossible. However, she would willingly meet death if she could have the satisfaction of seeing that she was not the occasion of mine. I absolutely refused to leave her, and taking her by the hand, I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now began to fall upon us, though in no great quantity. I turned my head, and observed behind us a thick smoke, I therefore proposed while we had yet any light, to turn out of the high road lest she should be pressed to death in the dark by the crowd. We had scarcely stepped out of the path when darkness overspread us, not like that of a cloudy night, or where there is no moon, but of a room when it is shut up, and all the lights extinct. Nothing then was to be heard but the shrieks of women, the screams of children, and the cries of men: some calling for their children, others for their parents, others for their husbands, and only telling each other by their voices: one lamenting his own fate, another that of his family: some wishing to die for the very fear of dying; some lifting their hands to the Gods: but the greater part imagining that the last and eternal night was come, which was to destroy the Gods and the world together. Among these were some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the fore-runner of an approaching burst of flames, as in truth it was, than the return of day. However, the fire fell at a distance from us: then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. At last this dreadful darkness was dissipated by degrees like a cloud of smoke and the real day returned, and even the sun appeared, though very faintly as when an eclipse is going on. Every object that presented itself to our eyes (which were extremely weakened) seemed changed, being covered over with white ashes as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear; though indeed with a much larger share of the latter: for the earthquake still continued, while several people ran up and down heightening their own and their friend's calamities by terrible predictions. However, my mother and I, notwithstanding the danger we had passed and that which still threatened us, had no thoughts of leaving the place till we should receive some account of my uncle. And now you will read this narrative without any view of writing it in your history, of which it is by no means worthy: and indeed you must impute it to your own request if it shall deserve the trouble of a letter. Farewell."

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For 1676 years Pompeii remained hidden and forgotten, indeed so utterly was its existence unsuspected that vineyards flourished and corn waved over it for centuries. In 1689 attention was drawn to some slight indications of ruins cropping up out of the soil, but nothing of any importance was done till 1755. The line of the ancient walls has been traced, and up to the present time about a third of the city has been excavated. Pompeii was not overwhelmed however by a single eruption; eight successive layers can be traced, and that these several deposits of matter took place at considerable intervals is evident from the fact that though the city was ultimately completely destroyed, a sufficient time of comparative safety elapsed to allow the bolder inhabitants to return and remove their most cherished valuables, since but few portable articles of any intrinsic worth are met with; a further proof of this lies in the fact that the lowest layer shows evident marks of having been disturbed by people in quest of such valuables, while the subsequent layers have fallen like the untrodden snow upon the devoted city, and by their undisturbed condition testify that Pompeii was then left in her ruin and desolation. The French Government in the first place, and afterwards the Italian, have for many years been carrying on the work of excavation, so that now the traveller as he walks through the streets and sees the temples, forum, basilica, baths, amphitheatre, shops, street fountains, tombs, domestic residences, &c., is able to form a very good idea of the appearance presented by a Roman city. Many of the things discovered eloquently testify to the unexpected nature of the catastrophe, as for example the skeletons crowded together in narrow rooms, people overtaken by the sulphurous vapour, or doomed to lingering starvation from inability to pierce through the rising wall of ashes. Bread baking in the oven for a repast which never came, tables with provisions spread out, and a dove sitting in her nest have also been found, while perhaps, the most striking of all is the remains of four offenders who were confined in the stocks. The key had been thrown to them that they might save themselves, but it was found on excavating that it had fallen just out of their reach, and while with their bodies at full stretch upon the pavement they were endeavouring to grasp it, they were overwhelmed in the common destruction and perished miserably.

34.—Small fragment of red glazed pottery. The lip of a large vase. From Ostia.

35.—Same as the above, but instead of the lip being rounded it is flattened. On the small horizontal surface thus produced, is a delicate pattern of radiating lines.

36.—Oblong tessera, grey stone, portion of the cement in which it was imbedded still adhering to it. Tessera is the term applied to the small, and generally quadrangular, pieces of stone, marble, or vitreous material used in

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the formation of mosaics. It is derived from the Lat. *tessera*, a square piece, Gr. *tessares*. *Tessella*, the diminutive of the word, supplies the derivation of the word tesselated, applied to pavements thus composed.

37.—Portion of pavement from Ostia. Eight tessera cemented together, the backing of cement being still attached. Each tessera a parallelogram of about seven-twelfths of an inch by five-twelfths, and a thickness of half an inch. A considerable thickness of a very coarse cement between each tessera.

Mosaic has been employed from the earliest ages of which we have any knowledge. Pavements of various marbles thus combined, were in common use in Greece in the days of Alexander of Macedon. In the book of Esther mention is made of one in the palace of king Ahasuerus. The Romans derived the idea of using mosaic, like they got most other artistic things, from the Greeks. It was first introduced into Rome about B.C. 100 and arrived at its greatest perfection about the reign of Hadrian. Scarcely a single residence in Pompeii, which we have seen above, was destroyed A.D. 79, but has its elaborate flooring of mosaic. Several modifications are recognised by archæologists, of these we may simply refer to the following. The opus *tessalatum*, the most ancient kind ; small blocks of stone or marble worked into simple right line patterns : our present specimen is an example of this, many fine examples have also been found in England, and in fact wherever the Romans held sway. The *opus figlinum* ; the previous mode of working being found somewhat dull in effect, the present was introduced, the tesserœ being produced artifically from compounds of silex and alumina, and the colour given by metallic oxides. Many advantages attended the use of this method, as for instance, greater variety and richness of colour, much greater ease in shaping the tesserœ, the cost of production much less than in the previous style, where costly natural marbles were employed. *Opus incertum*, composed of irregular fragments of all kinds of marbles, not generally arranged in any pattern, but pleasing to the eye from the variety of colour. *Opus vermiculatum*, the highest development of all, where the intention is pictorial rather than ornamental, imitative rather than conventional, the pictures thus produced being employed as wall decorations. Vitreous compounds were chiefly employed in it. When Rome ceased to be the capital of the Empire and Byzantium became the new seat of Government, mosaic underwent a great change under the greater Eastern influence with its taste for gold and splendour of effect, a great use being made of glass, from its brilliancy, and the great variety of rich colouring thus obtainable. The three great divisions of Byzantine mosaic are first, the *opus musivum*, a glass mosaic used only for pictorial representations ; Saints, Martyrs, and Apostles being thus depicted on a golden ground. Many fine examples may be seen at St. Mark's, Venice, and throughout the churches

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of the Greek faith in Russia. Though the execution is often very coarse, the figures have a very gorgeous and solemn effect, seen in the subdued light of the interior of the church. Secondly, the *opus Grecanicum*, a minute tesselation, bedded in white marble, and much used in pulpits, screens, &c., the patterns being geometric, and most elaborate in design. Thirdly, a marble tesselation used chiefly for pavements, and known as the *opus Alexandrinum*. We may mention that in one of the recent Reports of the Society, a paper on Mosaic will be found, which gives much fuller details on the subject than we are from exigencies of space here able to do.

38.—Portion of Roman pavement. Flooring tile, from Caistor. Given by Mr. J. W. Mills.

39.—Large fragment (5 inches by 4½, and one inch thick) of wall plaster. Pompeii. Three fourths of the thickness of the piece are composed of very coarse material, large stones, portions of shell, &c., being imbedded in it, the remaining fourth of a much finer substance. Upon this as a face three horizontal bands of crimson are painted, the upper being lighter than either of the other two, while the lowest is so dark that it appears almost black.

40.—Kimmeridge coal money, presented together with the following specimens up to No. 52, by the Rev. J. S. Thomas. Diameter 1½ inches. Thickness eight-twelfths. Diameter of square recess five-twelfths. No further device on it. These relics of antiquity, though ordinarily known as coal money, have long been a mystery to archæologists, their use as money being merely one of the theories which have been proposed as a means of accounting for them. They derive the name Kimmeridge from being chiefly found near a bay of that name in Dorsetshire, though they are also met with in several parts of the Isle of Purbeck. The cliffs surrounding Kimmeridge bay are of a soft and laminated shale of a dull black colour, and it is of this rock that the coal money is made. In excavating, vases and urns of two kinds are met with, some being of black earthenware of a very rude construction, while others are of a highly finished red pottery, richly ornamented, and in every way of excellent quality. Coal money is frequently, together with the bones of animals, found in both these descriptions of pottery. These remains are met with, at a depth of from one to three feet, in subterranean chambers formed of slabs of the Kimmeridge rock. The so-called money is perfectly circular, the edge being surrounded by mouldings evidently turned by a lathe. The diameter varies from one inch to about three, and the thickness from a quarter to three quarters of an inch, some of the smallest pieces being thickest in substance. Almost all have a square recess on one side (ten out of the twelve in our collection, for example), and often a curious arrangement of lines perpendicular to the sides of the square, as shown in our seventh illustration, may be met with. Occasionally other devices are found; a central round hole; two such

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holes at equally different space from the common centre; or three, four, or five circles arranged at equal distances from the centre, and near the edge of the piece, may be met with. Our eighth illustration shows us the rude triangle upon No. 48; No. 46 has an almost identical pattern. A theory has been held that they were intended to string as bracelets for personal adornment or to be worn as amulets, this however seems untenable as ordinarily there is no means of thus stringing them. In only one of the twelve specimens we possess, for instance, does the square opening pass right through; it therefore is the only one out of the dozen that accommodates itself to this theory. They can scarcely have been used as money since they are so very local, and of a material too fragile for such a use. All clue as to the makers is completely lost. They cannot be of British manufacture, as they are so extremely local; the two very different kinds of pottery found, seem to indicate a national intercourse between a rude and a highly civilized people, probably therefore the limited area over which they are found is the site of some ancient colony, a belief still further encouraged by the fact of its being on, or near, the coast. The remains cannot be Roman, or similar remains would doubtless have been found elsewhere, nor would the Romans or any other war-like people have established themselves in a position so unfit for a military station. It is conjectured that the remains are Phœnician, the Phœnicians, a great mercantile people being known, on the authority of Strabo and other writers, to have visited Britain at a very early period for purposes of barter, supplying the natives with pottery, &c., in exchange for tin, and that finding both clay and coal in the isle of Purbeck, they instead of importing, established a colony there for the fabrication of the pottery thus required.

41.—Kimmeridge coal money. Diameter 2 inches. Thickness four-twelfths of an inch. Diameter of central square recess seven-twelfths of an inch. No device on it. The central square recess goes completely through, so that it could if need be, be strung as a charm or ornament.

42.—Kimmeridge coal money. Diameter 1½ inches. Thickness seven-twelfths of an inch. Diameter of central square six-twelfths of an inch. No further device on it.

43.—Kimmeridge coal money. Diameter one and nine-twelfths. Thickness eight-twelfths of an inch. Diameter of central square six-twelfths. The depth of the squares is about equal to their diameters. Many of the pieces are somewhat choked up, but in the present example the bottom of the recess can be seen. It is five-twelfths of an inch deep: it passes therefore, as do all of them, very nearly throughout the entire substance. The device is shewn in our seventh illustration.

44.—Kimmeridge coal money. Diameter 1½ inches. Thickness six-twelfths of an inch. Diameter of central square six-twelfths of an inch. No further device of any kind.

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45.—Kimmeridge coal money. Diameter one and ten-twelfths. Thickness three-twelfths. Diameter of central square six-twelfths. No further device.

46.—Kimmeridge coal money. Diameter 1½ inch. Thickness ¼ inch. Central square, none. Pattern as shewn in our eighth illustration.

47.—Kimmeridge coal money. Diameter two and three-twelfths. Thickness eight-twelfths. Central square eight-twelfths. Pattern similar to that shewn in our seventh illustration.

48.—Kimmeridge coal money. Diameters one and eight-twelfths. Thickness seven-twelfths. No central square. Device similar to that given in our eighth illustration.

49.—Kimmeridge coal money. Diameter one and three-twelfths. Thickness nine-twelfths. Central square five-twelfths. No further device of any kind upon it.

50.—Kimmeridge coal money. Diameter 2 and two-twelfths. Thickness five-twelfths. Square seven-twelfths: In this example the square is not quite in the centre, and as this is as good a shape as any of the others it would seem to prove that the square recess is a device, and not a mere central hole for the mechanical process of turning on a lathe. No further pattern on it.

51.—Kimmeridge coal money. Diameter 2 and two-twelfths. Thickness seven-twelfths. Central square seven-twelfths. Lines surrounding the square very similar to those seen in our seventh figure.

52.—Portion of pavement, Roman, from Bignor in Sussex, given by the author.

Some seventy years ago the holder of a little freehold at Bignor was struck by the difficulty he several times experienced in ploughing a portion of his land, and seeing that one day he had uncovered a portion of what seemed to be a picture, he set diligently to work and cleared a considerable space, laying bare the richly tesselated pavements of the flooring of several of the rooms of a Roman Villa. The news of the discovery soon spread, and though the British Museum authorities were desirous of acquiring the finest portions, he determined to leave them *in situ*, erecting sheds over the whole and charging an admission fee of one shilling to the numerous visitors who flocked from all parts to see the remains. The property has now passed into the hands of his descendants, the remains are however still scrupulously preserved and indeed form a good source of income to their possessor. Bignor is about five miles from Arundel.

53.—Fragment from one of the Irish round towers. A peculiar, laminated texture of stone, of an ashy grey colour. Presented by Mr. A. C. Champneys.

These towers, like the coal money, have been the source of much perplexity to antiquarians, and though numerous theories of more or less probability have been started from time to time, no definite knowledge has been

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acquired as to their use or the people who built them, though the balance of evidence seems to point to their Christian origin. The tower at Donoughmore has a rude sculpture of the crucifixion over the entrance doorway. These curious buildings are also found in connexion with old ruined churches and ancient burial grounds. It is surmised that they served as bell-towers. About one hundred and twenty of these towers are known to have been built, though probably others may have been destroyed by time or violence at a period when no record of them was preserved. About ninety still remain, some few of them are perfect but the greater number are in various stages of decay. The average height is from ninety to a hundred feet, with a diameter of about fifteen feet at the base. The walls at the ground level are from three to five feet thick; the towers taper slightly, and the walls gradually lessen in thickness as they rise. Some theorists ignoring such evidence as the sculpture of the crucifixion, or holding that it may have been carved and inserted at a comparatively much more recent date than the rest of the building, think that these towers were erected by fire-worshippers. This does not appear at all probable, but we quote it as an example of the various startling theories propounded, and as being at least illustrative of the obscurity surrounding the subject.

54, 55, and 56.—Fragments of the granite used in the construction of the Mormon temple, Salt Lake City. Presented by T. E. Ollivant, Esq.

A considerable amount of hesitation existed in my own mind at first as to whether these specimens could legitimately be included in our Archæological catalogue, dealing as that should do, with relics of the past alone: since however we may fairly believe that Mormonism has run its course, to be numbered now, or very shortly, amongst the things that were: we have, finding these amongst the other specimens requiring cataloguing embodied them in our list. Salt Lake City, situated in the territory of Utah, was established by the Mormons, or as they style themselves, Latter Day Saints, after advancing civilization and the force of public opinion had driven them from Nauvoo in Illinois State. In 1846 Brigham Young, the successor of Joseph Smith, (who was killed by an armed mob who broke into the gaol where he was confined) set forth with his people into the wilderness; after a year of wandering they at length fixed upon the banks of the Salt Lake as their future home, and here they established the "City of the Saints." Apart from the peculiar institution of polygamy it is but just to say that while their industry has caused the barren desert to become a flourishing settlement, crime, in the ordinary sense of the word, has been almost unknown. For years one billiard saloon and four bars for the supply of intoxicating liquors were found sufficient for the demands of a city of 30,000 inhabitants, though doubtless the approach of the Union Pacific railway with its attendant "Gentiles" will cause rapid changes in

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this, no less than in many other ways. Mr. Hooper, the late delegate in Congress for Utah mentioned that in twenty years time the Mormons have built up Utah, from a desert waste, in a locality 1,200 miles from any other settlement or navigable river. The territory contains upwards of 100,000 inhabitants, and an area of 75,000 square miles; emigration from Europe has been proceeding steadily at an average of about 2000 souls annually, a fund known as the "perpetual emigrating fund" having been in full working and organisation for twenty years, about two thirds annually of the emigrants deriving advantage from it, and repaying the loan by instalments. There are eighty-five flourishing towns, in addition to Salt Lake City. The Temple, though commenced eighteen years ago, has at present only the granite foundations laid, and will probably now never be completed, at least not for its original purpose. The worship of the people, pending the completion of the Temple, is conducted in the Tabernacle, a vast room with a dome roof, a feature tending to make it very conspicuous in any views of the city. It is capable of holding ten thousand persons.

57.—Portion of pavement. Baths of Caraccalla, Rome. Black marble beautifully mottled with irregular and closely set blotches of dark green. Presented by W. E. Mullins. For an account of the baths at Caraccalla refer back to No. 24.

58.—Key of Marlborough Castle. Fastened to it a piece of parchment with the following inscription: "Nov. 26th, 1830. The Key of the original castle at Marlborough, found at the time of the riots A.D. 1830 by (name illegible), and presented by him to W. Binsden." Iron seven and seven-twelfths of an inch long. Much worn and very rude in form and manufacture. Presented to our collection by Mr. Wm. Wooldridge. See illustration XI.

Though no traces of the castle now remain, it was for some centuries a place of considerable strength. It is first mentioned in connection with William the Conqueror, who caused bishop Agelricus to be confined therein on account of his opposition to the new order of things; he also instituted a mint here, an additional proof that the place must have been, even at that early date and in those troublous times, of some considerable strength and importance. We do not in historical records meet with any further mention of the castle till the year 1110, when Henry I held his court here for some considerable time. In the next reign, that of Stephen, Marlborough comes more prominently into notice, the castle being held on behalf of Matilda, and taking its full share of hard blows in the strugle for supremacy between the two claimants for the throne. John, the eldest son of Henry II lived here, the castle being granted to him as a residence by that monarch, and he afterwards on his accession to the throne maintained intimate relations with the place, lodging much of the royal property in the castle, and granting the burgesses

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of Marlborough numerous privileges by charter. In the disaffection of the barons Hugh de Neville, governor of the castle, maintained his allegiance against all threats, and was one of the few who at Runnymeade appeared on the king's side. Henry III, like several of those who preceded him, seems to have often visited Marlborough Castle, numerous royal papers dated from thence being in existence. Edward II granted the castle to his favourite, Hugh Le Despencer, depriving the queen dowager of it for that purpose, though bestowed upon her as a residence for life by Edward I. During the stormy times of the parliamentary war Marlborough twice in the interests of the parliamentarians sustained a siege, Prince Rupert commanding in person on behalf of the Royalists on the second occasion. As years rolled on and the old times of internal strife came to an end the castle lost more and more its original military character, and gradually merged into the country house, passing into the possession of the great Seymour family, who held it from the reign of Edward IVth, to the middle of the 18th century. The old buildings were then let as an Inn, Marlborough being in coaching times a place of much life and business. These stirring days however came to an end, and with the destruction of the coaching interest by the era of railways, the business of the Castle Inn at Marlborough withered and ceased, and on the building again changing ownership, it became the nucleus of a new public school, the present Marlborough College.

59.—Fragment of stone from Queen's tomb. Thebes.

Thebes, the date of whose ruin is earlier than the foundation of almost all other cities, offers at the present day a spectacle most interesting from its grandeur, most impressive in its desolation and decay. "Its monuments," as Professor Heeren very truly says, "testify to us of a time when it was the centre of the civilization of the human race; a civilization it is true, which has not endured, but which nevertheless, forms one of the steps by which mankind has attained to higher perfection." The land of Egypt for many centuries was divided into several small kingdoms. But these in self defence against foreign aggression ultimately became united, about 1600 B.C., into one powerful empire, the city of Thebes being the capital, in the same way that we have in our own time seen Italy "a geographical expression" for so many years, become a powerful and united nation, and all provincial jealousy being cast aside, hailing Rome as the mother city of the State. After the union of the several Egyptian kingdoms the land speedily banished the invader, and for some hundred of years continued to increase in prosperity without molestation from without, until it arrived at that pitch of national greatness referred to by almost all the leading writers of antiquity, and of which we have a further material testimony in the magnificence of its remains. The first symptoms of decadence are perceptible about the beginning of the eighth century before our

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era, when the Egyptian king Sabacon invaded and ravaged the land. In the year 525 B.C. the Persian king Cambyses swept over the country and held it in bondage till the Persian power in turn had, 332 B.C., to bow beneath the conquering sway of Alexander of Macedon ; while the ruin and decay of this once mighty ancient monarchy was consummated when some thirty years before the Christian era, it sank into a state of vassalage before the rising strength and ambition of the Roman power. It is matter of small surpise, seeing how wave after wave of war has swept over the land, that her noblest temples should now be but ruinous heaps. Thebes, the chief seat of religion and of the monarchy, was by the priests called Amunei, the abode of Ammon, a divinity who occupied a similar place in Egyptian mythology to that of Zeus amongst the Greeks, or the Roman Jupiter. A second name arose from the Egyptian word *tape*, which signified head or chief, pronounced in the Memphitic dialect, Thaba; this the Greeks modified into Thebai, and from this form of the word the transition to our modern name is obvious enough. The earliest mention of Thebes is in Homer, who flourished about the 10th century B.C. and it is evident from his allusions that it was even at that time of world-wide fame both from its regal magnificence and its military power.

60.—Roll of Mummy cloth. Presented by Sergeant Adams. Very yellow with time, much tattered, no pattern on it. Six inches in width and ninety-six inches long.

A slight sketch of the funeral rites of the Egyptians may not be altogether without interest. Directly after death the body was embalmed and the various processes adopted are described by several of the ancient historians. Herodotus gives the following account.—"In Egypt," he says, "certain persons are appointed by law to exercise this art as their special function, and on the bringing of a dead body to them, they produce figures of mummies in painted wood, the most elaborate of these are said to be of him whose name it does not seem to me here right to mention, (Osiris). The second is simpler and of less cost, while the third is cheapest of all. Having exhibited these, they then enquire of the persons who have applied to them which of these they chose, and this matter being settled and the terms agreed on, the relations of the dead retire, leaving the body in the hands of the embalmers. In preparing it according to the first method, they begin by extracting the brain with a curved iron instrument, partly cleansing the head by this means and partly by pouring in certain drugs ; then making an incision in the side with a sharp stone they draw out the internal organs through the opening. Having cleansed and washed them with palm wine, they cover them with powdered aromatics, and on filling up the cavity with myrrh, cassia and fragrant-spices, they sew it up again. This being done the body is salted, being kept in natron for seventy days. When the 70 days are passed, the

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body is washed and wrapped in bands of fine linen, secured by a gum. The friends then come for the body and place it in a wooden case made in the form of a man, and fastening it up, keep it awhile in an upright position in one of the rooms of their house. This is the most expensive way of embalming. In the second kind they fill the body with oil of cedar, but do not remove the organs, and keep it in salt the required number of days. The cedar-oil is then taken out, and from its strength brings with itself all the internal parts in a state of dissolution, dissolving also the main part of the flesh and leaving little else but the skin and bony framework. This being done, the body is restored without any further operation. The third kind is only used for the very poor, the body being cleansed by the use of a drug called Syrmœa, and after the necessary immersion in brine for the required seventy days, returned without manipulation to the relatives." Diodorus gives a very similar account of the processes employed by the ancient Egyptians in the preservation of their dead. Herodotus does not tell us what was done with the internal organs in the most costly system of embalming; the tombs and monuments themselves however supply us with this knowledge, as in the place of burial we find not only the body in its mummy-case, but also four curious vases, one having a cover representing a human head, another with the head of an ape, a third like the head of a jackal, while the fourth was in the form of the head of a hawk. These four vases were the receptacles of the various organs, each vase having its special application, and being in all cases used for the same organs. When the body had been duly prepared by one of the three processes already described, it was enveloped in linen bandages; many of these bodies have been unrolled and have been found to be swathed with more than a thousand yards, considerably over half a mile, of the wrappings. It was then placed within the cartonage, a covering of thick paper moulded to the form of the body and painted with figures and other objects of symbolic meaning. The portion of the cartonage covering the face of the mummy was painted to resemble the deceased, eyes of enamel being inlaid, and the hair represented in the natural plaits, curls, or other mode of wearing it. At times the face of the cartonage was covered with leaf gold. Upon the breast of the dead a scarabœus, with extended wings, was placed; this was of stone, silver or pottery and symbolised the protecting influence of the deity. The cartonage was generally enclosed in three or four other cases of similar nature, all brilliantly painted with devices, but not of so rich a character as the cartonage proper. The outer case of all was either of wood or of stone; when of wood it was adorned with hieroglyphics, and paintings of a religious and emblematic character; when of stone it was generally richly carved. Frequently the figure of the deceased was sculptured in full relief upon the lid. The Egyptians lavishly decorated their tombs, many of

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them consisting of several communicating chambers, all richly painted. They were of brick or stone, or if possible hewn in rock. Before the rites of sepulture could take place the past life of the deceased had to undergo a rigid examination at the hands of a tribunal appointed to judge the conduct of the dead during his past life time. Even kings were not exempt, for we read in Diodorus "that the customary trial having commenced anyone was permitted to present himself as an accuser. The priests first passed an enconium upon the monarch, detailing all his noble deeds, and pointing out his virtues; to these the thousands assembled assented with joyful acclamations if they felt the praises to be deserved, or if on the contrary his life had been marked by injustice, or other things unworthy of a king they showed their disapproval by loud murmurs; several instances are recorded of Egyptian monarchs thus deprived of the honour of the customary public funeral." In the same way judgment was held upon even the meanest, for we learn also from Diodorus that "it was lawful for any person who thought proper, to bring forward an accusation against the dead, no matter what their condition in past life. If it could be established that he had led a bad life it was so declared by the judges and the body was deprived of funeral rites, but if the accuser was unable to substantiate the charges he had made, he was heavily punished." When no one came forward thus to accuse, or when any charges so made were disproved, the relatives of the dead pronounced eulogies upon him, extolling his piety and honour, and supplicating the gods to receive him to their eternal favour, and the body was then laid in the tomb which had been prepared for its reception. A man who died in debt could not have the usual honour paid to his remains until the relatives had satisfied the just claims of his creditors, hence originated a custom of depositing the body of a parent or their near relative as a security for the re-payment of borrowed money, those who failed to redeem so solemn a pledge being subject to the greatest ignominy, and deprived of burial at their own decease. It is interesting to see the collateral testimony borne by the Scriptures to this Egyptian custom of embalming the dead, and to find the remarks of ancient heathen writers illustrated and confirmed by the pages of the inspired record; thus in the 50th chapter of Genesis, and at the 2nd and 3rd verses, we read "And Joseph commanded his servants the physicians to embalm his father; and the physicians embalmed Israel. And forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed; and the Egyptians mourned for him threescore and ten days." Again at v. 26. "So Joseph died being an hundred and ten years old; and they embalmed him, and he was put in a coffin in Egypt." Jacob's body was immediately borne for sepulture to the land of Canaan, but Joseph's remains were carried by the Israelites throughout the forty years of wandering, and it was not till the

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full conquest of the land of promise that they were committed to their final resting-place; we read in the book of Joshua that "the bones of Joseph, which the children of Israel brought up out of Egypt, buried they in Shechem in a parcel of land which Jacob bought of the sons of Hamor for an hundred pieces of silver." No other nations, ancient or modern, have carried their lamentations for the dead to so extravagant a length as the Egyptians. During the period of mourning the relations of the deceased abstained from meat and wine, neglected their persons, casting dust upon their heads, rending their garments, and indulging in plaintive songs in praise of the dead; these customs were afterwards adopted in part by the Israelites. We read that when the body of Jacob was brought over the Jordan, a halt of seven days was made, in which the mourners indulged to the full their sorrow. The nomade and warlike Canaanites regarded so great a display of grief as unmanly, and were so struck by an exhibition of feeling so new to them that they perpetuated the memory of it by naming the place Abel Misraim, meaning Sorrow of the Egyptians. Many of the lower animals were deemed sacred by the Egyptians; of these the bull Apis, visible symbol of their great deity Osiris; the cat dedicated to the goddess Pasht; and the jackal of Anubis are examples. These creatures, together with the ram, monkey, crocodile and others were carefully embalmed, and their mummies either buried with the human remains or enshrined in a sepulchre of their own, thus Belzoni in his excavations found one tomb filled with nothing but cats. "The carcasses of dead cats are removed," says Herodotus "into sacred apartments, and after they have been embalmed, they are religiously entombed in the town of Bubastis." If a cat was killed, either designedly or inadvertently, death was the punishment. During the reign of Tiberius, 7000 Roman soldiers were killed in a tumult by the Egyptians because one of the legionaries had wilfully killed one of these sacred animals. In the 16th and 17th centuries mummy was one of the ordinary drugs of the apothecary, though from the difficulty of acquiring it, it was of great cost; this led to the commission of numerous frauds, the dead bodies of slaves and criminals being prepared with asphaltum and dried in the sun, and palmed off as the genuine article.

61.—Small box containing eleven tesseræ (white, red, black, &c.) from various sources.

62.—Fragment from Stonehenge, a species of cement or concrete: a gravelly material interspersed with irregular lumps of chalk of various sizes. Exceedingly light compared with its bulk.

The researches of the antiquary have effected but little of any value in determining either the origin or the intention of Stonehenge: all connected with these remarkable relics of the past is lost in darkness, and mankind must

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probably now be content, for all future time, to remain in ignorance of their history and purport. This absence of any reliable knowledge on the subject has not however prevented, but has rather fostered, the development of many curious theories; of these we may here just mention a few.—Dr. Stukeley, an enthusiastic archæologist, writing in 1743, regards the whole as a druidical temple, a belief which has since received the adhesion of most modern antiquaries. Dr. Smith, writing in 1771, considered that Stonehenge was druidical in its origin, but of astronomical rather than religious import. In support of this theory he considered that the thirty outside pillars symbolised the days of the month; the seven trilithons, the seven planets, or the seven days of the week. Inigo Jones held a most extraordinary theory, he believed that these ruins were the remains of a Roman temple, and that these irregular masses of stone were originally columns of the architectural order known as Tuscan, a strange opinion coming from an architect of his knowledge and eminence. Speed expressed his opinion that Stonehenge was of a monumental character, being erected by Aurelius in memory of his nobles, who in the year 475 were treacherously slain in this neighbourhood by the Saxons under the leadership of Vertigern. Some writers have ascribed it to the Phœnicians, others as being Danish, others again as the work of the British. Numerous legends assigned it to the great enchanter Merlin, the tradition being, that by exercise of the black art he transported the stones from Kildare in Ireland, while other mythical accounts attribute it to a race of giants. Its ancient British name *Choirganer*, the dance of giants, is a further illustration of this old belief. The two most remarkable theories perhaps are those that respectively consider it to be a temple dedicated to Buddha, the Druids being, to suit this belief, held to be a race of emigrated Indian philosophers; and that which believed it to be the work of an antediluvian race its present ruinous condition being ascribed to the damage sustained by it at the time of the flood. The name Stonehenge is Saxon, being derived from the words *stan*, a stone, and *heng*, to hang or support, in obvious allusion to the large superincumbent masses or the outer ring of trilitherns. Each upright stone, on its extremity being buried in the earth, has had the cavity filled up for greater security with a kind of rubble or cement: of this material our specimen is an example. We have refrained from giving any description of the ruins themselves, as their appearance must be so familiar to all our readers, but we may just mention in conclusion the curious fact that while the outer ring of stones (diameter 106 feet, and containing 30 stones) is composed of the tertiary sarsen rock abundantly found in the neighbourhood, the stones of the inner and, as it is supposed, older ring (diameter 83 feet, 56 stones) are igneous, and must have been brought to the spot from a great distance.

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63.—Small Roman vase. Two handles. Widest diameter 1⅓ in., diameter of mouth ¾in. Height one and five-sixths of an inch. A drawing of this vase is given on the plate of illustrations: see fig. 9.

64.—Small Roman bottle. Green glass. Neck circular; sides of body flattened out into a roughly cubical form. Diameter of mouth ⅜ of an inch. Height one inch and two-thirds. See the 10th illustration on the sheet of figured examples.

65.—Fragment of Moorish glazed tile from the palace of the Alhambra, Granada. 3¾ inches long. One and one-sixth of an inch wide. Bright green. Presented by H. O. Yeatman, Esq.

The Alhambra, deriving its name from the arabic *Kal-'at al hamra*, the red castle, was the great fortress-palace of the Moorish rulers of Granada. The stern grandeur and massive simplicity of the exterior is in marked contrast to the delicate beauty of the palace within, where all that luxury could suggest or the most refined art could effect ministered to the gratification of the conquers. The buildings were commenced by Ibau'l Ahmar in the year 1248, continued throughout the whole reign of Abu Abdillah his son, and completed in 1314. Time and wanton destruction combined with repeated whitewashing and so-called restorations have now destroyed much of the original character, though enough still remains, even if of fragmentary character, to testify to the former beauty of this great bulwark of the Moorish power in Spain.

66.—Portion of diaper-work from the Alhambra. Conventionalised foliated ornament in relief. No trace of colour. See illustration 14. Presented by H. O. Yeatman, Esq.

The ornamental designs of the Mohammedan races possess one striking feature in common, the exclusion of all naturalistic representations; so that while in Egyptian art we find the ibis, lotus, papyrus; in Greek, the vine and olive; in Roman, the acanthus; in Chinese, the sacred bean and bamboo; in Celtic, entwining serpents; in Gothic carving and illumination, the ivy, buttercup, oak and maple; we meet with nothing of the kind in the art of the purely Mohammedan races. Their art sprang from their religion and by the tenets of the Koran they were strictly forbidden to make the likeness of any created thing, animate or inanimate. This law was not so strictly adhered to by the Persians and Moors as by the other Mohammedan races, so that amongst these, occasional violations, as in the case of the lions supporting the fountain in one of the courts of the Alhambra, may be met with. The Mohammedans are divided into two great sects, the *Sunnees*, those who pride themselves on a strict adherence to all the requirements of the prophet; and the *Shiya'as*, a term more particularly applied to the Persians, who through their greater laxity are scarcely regarded by the more orthodox as Mohammedans at all. The two sects even where, as in the cities of India,

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they are brought into close contact, do not intermingle in any way, each in rigid isolation consigns the other to Iblees. The ornament of the Moors was particularly brilliant in effect, great use being made of scarlet, blue and gold, and more rarely of white, deep chocolate, and black, the result, owing to the due observance of the proportion employed of each tint, being very rich. The restoration at Sydenham of a portion of the Alhambra gives a good idea of the character of Moorish art, and is of a perfectly reliable nature as every detail has been taken from the original building.

67.—Title page of a book, "The Generall Historie of Women: of the most holy, and prophane; the most Famous, and Infamous in all Ages." Presented by the Rev. G. G. Bradley. On the back of the page is the inscription given in fac-simile in our 13th Illustration—"F. Seymours Booke. Given her by her Deare Brother Charls Lord Seymour. 1658, at Morle Brought." The lady, whose writing gives so interesting a character to the old title page, was Frances, daughter of Sir Francis Seymour, first Lord Seymour of Trowbridge, and sister of Charles, second Lord. Refer back to no. 58.

68.—Block of grey plaster or cement from the Temple of Jupiter, Pompeii. Presented by W. E. Mullins, Esq. This building, though ordinarily known as the Temple of Jupiter, has been considered by some writers to be the Senaculum, or council chamber. It is of the Corinthian order. The interior of the building was painted, red and black being the colours chiefly employed. The floor is of marble mosaic. The whole of the building, constructed as it is of stone and lava, has been afterwards covered over with a fine white and very hard cement; our specimen is a fragment of this outer coating.

69, 70, 71.—Three pieces of early British pottery, found at Sunbury, Middlesex. Enclosed with the specimens when presented was the following extract from the "Field" newspaper—

"There is no doubt that the neighbourhood of Sunbury, and from thence to Chertsey, was the scene of important and interesting events in the time of the Romans; indeed, the whole valley of the Thames more or less played its part in the history of that period. What history it might have had a thousand years or so before Cæsar crossed the Thames at Coway Stakes (which is in the immediate neighbourhood of Sunbury) and routed Cassivelaunus, it is difficult to imagine, and can only be arrived at by strong conjecture, assisted by a sort of comparative anatomy of habits and institutions which have perhaps long survived even any knowledge of their founders. For some time ancient British remains have been known to exist upon the lands owned by Mr. Leonard, of Spelthorne Cottage, hard by the Sunbury railway station. In a field belonging to this gentleman, midway between the station and the windmill, the plough has from time to time turned up fragments of pottery. At the first glance perhaps, these to the uninquiring mind, would be supposed to

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resemble portions of broken and long-buried flower pots ; but on nearer examination they were found to be of very different structure and consistence. Very old coins too, had been found on Mr. Leonard's property, one of which, a small silver one of an ancient British king, was sold to the British Museum for £35, only two others of the same date being known to exist.

Mr. Leonard's attention was first called to the existence of ancient pottery on this spot while digging for gravel ; and Mr. Ashby, of Staines, taking great interest in the antiquities of his neighbourhood, obtained the presence of some gentlemen eminent in the archæological world—Messrs. E. Roberts and G. Wright, the secretary and curator of the British Archæological Society, and Mr. Black, also a well-known antiquarian—and Mr. Francis Francis, and had the ground explored in the presence of these gentlemen one day last week. Singular to relate, there is no barrow, nor any signs of one, on the spot, and Mr. Leonard who has known the neighbourhood intimately for upwards of fifty years, declares that there never was one there within his recollection. The spot is within fifty or sixty yards of the road, and whether there was ever a barrow there, which was removed or levelled long before Mr. Leonard's time, or whether the remains discovered may be said to be those of some pre-barrow period (if we may so characterise it), we cannot tell. It must be noted that, if ever any barrow did exist, it must have been an unusually large one, from the space covered by the relics. At present the urns discovered lie for the most part only about from twelve to eighteen inches below the surface, most of them having had the upper portions broken off and destroyed by the plough. There appeared to be no method or regular form of general deposit that could be traced, the direction in which the urns had been buried running from south-west to north-east, though they were constantly found in small groups or circles, indicative to some extent of family or tribal arrangements, and these were even placed so closely together that the hand could not be inserted between them. The vessels were of various shapes, and of the rudest form and workmanship, and so far gone, partly from external injury and partly from the friable and frangible nature of the pottery, that hardly any of them could be got out whole, even with the greatest care and the assistance of plaster of Paris, cement, &c., which was used to hold them together in the inside—an assistance which Mr. Leonard very skilfully availed himself of. The shapes are in some instances those of large flower pots ; in others rather spherical, like a big Stilton cheese ; one, rather diminished in circumference towards the top, was of true urn shape. Ornamentation there was very little that could be seen. On one there was a projecting ridge round the middle, and fragments of another were obtained which had the lips of the jar shelved outwards, and which was nicked on the edge. The consistence of the pottery showed a very low scale of skill on the part of the potters. The urns appear

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for the most part to have been composed of unbaked or very lightly and partially baked clay—sun-dried possibly, and perhaps partially scorched in the process of incremation carried out on the remains which were deposited in them, most of them being filled with charred bones, ashes, fragments of flint, &c.; while much of the soil around and near the urns was composed of charcoal—whether animal or vegetable could not immediately be determined, but probably both had contributed to form the masses discovered. It was impossible to fix any date to the period when these remains were deposited in the earth. It was thought by the distinguished antiquarians present that they were certainly from 2000 to 3000 years old, probably above 2500. But it would seem as if the specimens discovered were unique, or at any rate exceedingly rare, as few, if any, records appear of any similar ones buried under like circumstances, and certainly there are (or were but lately) none amongst the collection in the British Museum."

The pieces in our collection are of a very fragmentary character, but from the degree of curvature they are all evidently pieces of urns of very considerable size.

In addition to the fore-going examples in our Museum, we have a very fine collection of flint implements and weapons, presented by the Rev. F. W. Farrar, F.R.S.: W. Fergus, M.D., and other kind donors. To have included these in our present catalogue would, owing to their number, have caused the present part to grow into a more bulky work than on several accounts seemed desirable. It has therefore been deemed better to reserve them as a nucleus for a second part: for thanks to the growing nature of our Archæological Collection, the present catalogue will need amplifying from time to time as the specimens presented to the Society continue to increase in number.

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APPENDIX.

Table of dates of events mentioned in the Catalogue, or otherwise interesting on Archæological, Scientific and Artistic grounds.

A.

Alexander destroys Persepolis and Susa	B.C.	332
Alexander dies at Babylon	„	323
Appells, painter, flourishes	c. „	328
Ashurakbal builds N. W. palace, Nimroud... ...	„	900
Athens, so called	„	1235
Augustus Cæsar conquers Egypt	„	38
* Abbey, Bury St. Edmonds, began	A.D.	1070
„ Chertsey „	„	666
„ Crowland „	„	1255
„ Fountains „	„	1132
„ Furness „	„	1127
„ Glastonbury „	„	1185
„ Kelso „	„	1128
„ Kirkstall „	„	1152
Abbey, Lacock, began	A.D.	1232
„ Melrose „	„	1327
„ Netley „	„	1239
„ Reading „	„	1121
„ Rievaulx „	„	1131
„ Tewkesbury „	„	1103
„ Thornton „	„	1382
„ Westminster „	„	1041
Alaric Sacks Rome	„	410
Amiens Cathedral commenced	„	1220
Amrou, Mosque of, at Cairo, commenced	„	642
Angelo, Michael, born 1474, died	„	1563
Antiquaries of London, Society founded	„	1707
Antoninus Pius, builds wall	„	140
Austin Friars established in England	„	1250

* In all cases the date of the beginning of the historic building is given, though no doubt in many cases earlier buildings of a similar character existed on the site: thus for example the date given for Glastonbury is really the re-building, a former building of which we have but imperfect information having been destroyed by fire.

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B.

Babylon built by Nebuchadnezzar	B.C.	600
Babylon taken by Cyrus	,,	556
Babylon taken by Darius	,,	517
Britain, Cathaginians trade with	,,	460
Britain, first invaded by the Romans	,,	55
Bangor Cathedral commenced	A.D.	1509
Baths of Caracalla	,,	212
Bayeux Cathedral commenced	,,	1077
Bayeux tapestry	,,	1066
Benedictines established in England	,,	596
Bernard Palissy born 1510, died	,,	1589
Bible translated by Wickliffe	,,	1383
Boadicea revolts from Rome	,,	62
Book of common prayer established	,,	1552
Bourges Cathedral commenced	,,	1280
Bow pottery established	,,	1730
Bristol pottery commenced	,,	1776
Britain, Arabic numerals first used	c. ,,	1131
Britain, Romans leave	,,	426
British Association founded...	,,	1831
Burslem pottery established...	,,	1670

C.

Cambyses begins his reign	B.C.	525
Carthaginians trade with Britain	,,	460
Celts occupy Gaul and Britain	,,	620
Cotton cultivation flourishes in Egypt	,,	301
Cyrus begins his reign	,,	560
Cyrus takes Babylon...	,,	556
Cairo built	A.D.	974
Carmelites established in England	,,	1240
Carthusians ,, ,, ...	,,	1180
* Cathedral, Amiens, commenced	,,	1220
,, Bangor ,, ...	,,	1509
,, Bourges ,, ...	,,	1280
,, Canterbury ,, ...	,,	1096

* Note.—In all these cases the date given is that of the commencement of the historic building, though in many cases tradition speaks of an earlier building on the same spot. In many cases too the date given is but a very small part of the whole, thus to take the case of Canterbury, begun in 1096, a portion of the nave and north transept were not completed till 1411, while the Lady Chapel was not finished till 1468. A period of almost 400 years.

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Cathedral Carlisle commenced	... ...	A.D.	1092
„ Chichester „	... ...	„	1190
„ Cologne „	... ...	„	1248
„ Durham „	... ...	„	1093
„ Elgin „	... ...	„	1224
„ Ely „	... ...	„	1321
„ Exeter „	... ...	„	1279
„ Florence „	... ...	„	1298
„ Glasgow „	... ...	„	1242
„ Gloucester „	... ...	„	1307
„ Lichfield „	... ...	„	1310
„ Lincoln „	... .	„	1087
„ Manchester „	... ...	„	1422
„ Messina „	... ...	„	1296
„ Milan „	... ...	„	1386
„ Norwich „	.. ..	„	1096
„ Nôtre Dame, Paris	... ...	„	1163
„ Oxford ...	... ...	„	1160
„ Peterborough	... ...	„	1117
„ Rhiems ...	... ...	„	1211
„ Rochester ...	... ...	„	1115
„ Rouen commenced	... ...	„	1207
„ Salisbury „	... ...	„	1220
„ Sens „	... ...	„	1143
„ St. Ouen „	... ...	„	1319
„ Strasbourg „	... ...	„	1277
„ Ulm „	... ...	„	1377
„ Upsal „	... ...	„	1287
„ Wells „	... ...	„	1225
„ Winchester „	... ...	„	1079
„ Worcester „	... ...	„	1094
„ York „	... ...	„	1227
Caxton born		„	1410
Caxton's press established at Westminster		... „	1471
Chaucer born		„	1328
Chelsea pottery established		... c. „	1690
Chemical Society of London founded		... „	1841
Chertsey Abbey founded		„	666
Chinese porcelain first brought to Europe		... „	1518
Cistercians established in England...		... „	1128
Coalbrookdale pottery established ...		... „	1756

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Coliseum founded by Vespasian	A.D.	72
Coliseum completed by Titus	,,	80
Constantinople captured by the Turks	,,	1453
Cordova, Emirate founded	,,	755
Cordova, mosque commenced	,,	786
Cranmer's bible printed	,,	1540
Crutched Friars established in England	,,	1244

D.

Darius begins his reign	B.C.	522
Darius builds palace at Persepolis	,,	521
Devambara builds central palace at Nimroud ...	c. ,,	870
Damascus, mosque at, commenced	A.D.	705
Da Vinci, Leonardo, born 1452, died	,,	1519
Delft, pottery commenced	,,	1310
Derby ,, ,, ...	,,	1748
Devizes Castle built	,,	1103
Division of Roman empire	,,	395
Dominicans established in England	,,	1220
Doomsday book compiled	,,	1080
Ducal palace, Venice	,,	1350
Durer, Albert, born 1471, died	,,	1528
Durham Cathedral commenced	,,	1093

E.

Eagle adopted as Standard by the Romans ...	B.C.	102
Earthenware used at Rome	,,	747
Egypt conquered by Augustus Cæsar	,,	38
Erechtheium built, Athens...	,,	409
Esarhaddon builds S. W. palace Nimroud ...	,,	690
Egbert, king of all England	A.D.	828
Eleanor crosses built	,,	1291
Elgin Cathedral commenced	,,	1224
Ely ,, ,, ...	,,	1321
Excavation of Nineveh ruins begun	,,	1842

F.

First invasion of Britain by the Romans	B.C.	55
Flint glass made in England	A.D.	1557
Florence Cathedral began	,,	1298
Fountains Abbey ,, ...	,,	1132
France, manufacture of majolica introduced ...	,,	1590
Franciscans established in England	,,	1224
Furness Abbey began	,,	1127

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G.

Gaul, Celts occupy it	B.C.	620
Greece, introduction of letters ... ...c.	„	1550
Geographical Society founded	A.D.	1830
Geological „ „	„	1807
Glasgow Cathedral commenced	„	1242
Glass introduced into England	„	674
Glass used for windows in England	„	1180
Glazed tiles introduced into Spain by the Moors...	„	711
Gloucester Cathedral commenced	„	1089
Gold first coined in England	„	1216
Granada, conquest of, by the Moors	„	1492
Great fire of London	„	1666
Guildford Castle built	„	1066

H.

Herodotus, historian, born	B.C.	484
Hegira of Mahomet	A.D.	622
Heraldry introduced into England	„	1192
Hunterian Society founded	„	1819

I.

Invasion first, of Britain by the Romans	B.C.	55
Ireland colonised by the Phœnicians	„	1800
Italy, introduction of letters	„	1250
Inquisition established in France	A.D.	1208
Inquisition established in Spain	„	1229
Invasion of Spain by the Moors	„	711

J.

Jeremiah refers to the potter's art	B.C.	605
Jerusalem taken by the Turks	A.D.	1065
Jerusalem taken by the Crusaders	„	1099

K.

Khorsabad, Sargon builds temple at	B.C.	722
Kyoujik, place built by Sennacherib	„	703
Kelso Abbey began...	A.D.	1128
Kenilworth Castle „	„	1120
Khorsabad, excavations commenced	„	1843
King John grants charter to Marlborough... ...	„	1204
Kirkstal Abbey commenced...	„	1152
Knights Hospitallers established in England ...	„	1108
Knights Templars „ „ „ ...	„	1180
Koran compiled	„	634

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L.

Lambeth, plate glass works	A.D.	1673
Layard commences excavations at Nineveh ...	,,	1845
Lichfield Cathedral commenced	,,	1310
Linnæan Society of London founded	,,	1788
Liverpool pottery established	,,	1674
Lucca Della Robbia, born 1399, died	,,	1481

M.

Mahomet proclaimed prophet	A.D.	609
Mahomet, born 571, died	,,	632
Majolica introduced into Germany	,,	1503
Manchester Cathedral commenced	,,	1422
Manufacture of Majolica in France...	,,	1590
Manufacture of pottery at Delft	,,	1310
Marlborough Castle commenced	,,	1087
Marlborough College opened, August	,,	1843
Melrose Abbey commenced	,,	1327
Messina Cathedral ,, ...	,,	1296
Meteorological Society founded	,,	1821
Milan Cathedral commenced	,,	1386
Missal compiled	,,	1080
Monasteries suppressed	,,	1538
Moors conquer Spain...	,,	711
Moors driven out of Spain	,,	1491
Mosque of Amrou, Cairo, began	,,	642
,, Cordova ,, ...	,,	786
,, Damascus ,, ...	,,	705
,, Omar, Jerusalem ,, ...	,,	637
,, Teyloum, Cairo ,, ...	,,	876

N.

Nebuchadnezzar builds Babylon	B.C.	600
Nimroud, central palace, built by Devambara ...	c. ,,	870
Nimroud, N.W. palace, built by Ashurakbal ...	c. ,,	900
Nimroud, S.W. palace, built by Esarhaddon ...	,,	690
Nineveh destroyed	c. ,,	600
Nineveh founded by Ninus	c. ,,	2147
Netley Abbey commenced	A.D.	1239
Nineveh ruins first excavated	,,	1842
Norwich Cathedral commenced	,,	1096
Nottingham Castle commenced	,,	1075
Notre Dame, Paris ,, ...	,,	1163

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O.

Oldest sepulchral brass in England...	A.D.	1277
Omar, Jerusalem, Mosque of, began	„	637
Oxford Castle, began...	„	1071
Oxford Cathedral „	„	1160

P.

Painting introduced at Rome	B.C.	289
Parthenon built	„	444
Persepolis destroyed by Alexander	„	332
Phidias, Sculptor, died	„	432
Phœnicians colonise Ireland...	„	1800
Polygnotus, painter, flourishes	„	435
Porcelain first made in China	c. „	185
„ Japan...	c. „	27
Pottery referred to by Jeremiah	„	605
Palissy born, A.D. 1510, died	A.D.	1589
Palissy ware first made	„	1555
Paper first made from rags	c. „	1300
Parthenon marbles acquired by England	„	1816
Peterborough Cathedral began	„	1117
Philological Society founded	„	1842
Picts and Scots harass England	„	427
* Pisa, (leaning) tower built	„	1174
Pisans capture Majorca	„	1115
Plate glass made at Lambeth	„	1673
Pliny, death of	„	79
Pompeii destroyed	„	79
Pottery, Belleek, commenced	„	1857
„ Bow	„	1730
„ Bristol	„	1776
„ Chelsea	c. „	1690
„ Coalbrookdale	„	1756
„ Derby	„	1748
„ Liverpool	„	1674
„ Plymouth	„	1705
„ Worcester	„	1751

R.

Rome founded	B.C.	753
Rosetta stone carved...	„	196

* Erected as an upright tower: the unequal subsidence of its foundations has caused it to lean to one side.

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Raffaelle, born A.D. 1482, died	A.D.	1520
Raglan Castle commenced	„	1135
Ravenna, capital of Roman Empire	„	404
Reading Abbey founded	„	1121
Rhiems Cathedral commenced	„	1211
Rievaulx Abbey founded	„	1131
Rochester Cathedral commenced	„	1115
Roman Empire, division of	„	395
Roman Empire, Western, fall of	„	476
Roman Empire, Eastern, fall of	„	1453
Rome plundered by the Vandals	„	455
Rome sacked by Alaric the Goth	„	410
Royal Society founded	„	1660

S.

Samos built	B.C.	986
Scopas, Sculptor, flourishes	„	349
Second Roman invasion of Britain	„	54
Susa destroyed by Alexander	„	332
Salisbury Cathedral commenced	A.D.	1220
Samos under Romans	„	73
Sanction of Images, Council of Nice	„	787
Seal first met with on Charter	„	1041
Seus Cathedral commenced	„	1143
Severus, wall of	„	210
Sèvres pottery established	„	1695
Southwell Minster commenced	„	1233
Spain conquered by the Moors	„	711
Spain regains possession of Granada	„	1491
St. Alban's Abbey commenced	„	1077
St. Ouen, Rouen, commenced	„	1319
Strasbourg Cathedral commenced	„	1277

T.

Tin exported from Britain	B.C.	460
Temple Church, London, commenced	A.D.	1185
Tewkesbury Abbey founded...	„	1103
Thermæ of Caracalla...	„	212
Tower of London commenced	„	1078
Trajan's Column erected	„	114
Turks established in Europe...	„	1357

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U

Ulm Cathedral commenced ...	...	...	...	A.D.	1377
Upsal Cathedral commenced	...	...	...	„	1287

V.

Vandals plunder Rome ...	...	...	...	A.D.	455
Venice, Ducal Palace commenced ...	...	...		„	1350
Vespasian commences Coliseum ...	...	...		„	72

W.

Warwick Castle commenced...	...	...	...	A.D.	913
Wedgwood, born 1730, died...	...	...	...	„	1795
Wells Cathedral commenced...	...	...	...	„	1225
Westminster Abbey commenced	...	...	...	„	1041
Westminster Hall	...	...	...	„	1097
Wickliff translates the Bible	...	...	...	„	1383
William of Wykeham born 1324, died		...	...	„	4140
Winchester Cathedral commenced ...		...	...	„	1079
Worcester Pottery established	...	...	...	„	1751
Wren, Sir Christopher, died...	...	...	...	„	1723

Z.

Zeuxis, Painter, flourishes ...	...	...	...	B.C.	396
Zoological Society of London formed		...	...	A.D.	1826

FINIS.

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